musical
COURIER

OCTOBER 15, 1951 25 CENTS

MARY BOTHWELL

As Autumn Takes The Spotlight

ON HOLIDAY . . . Edgar Schofield, New York vocal teacher, right, in New England with his pupil and confrere Henry Pfohl, director of the Plymouth Choir, Brooklyn, on a recent vacation.

PIANIST IN MARBLE . . . Ida Krehm poses for a portrait bust by Egon Weiner, afterward exhibited at the Artists Equity show in Chicago.

A GRADUATION CELEBRATION . . . At a party given by La Meri for two graduates of the School of Natya are (l. to r.) Peter Di Falco, Judith Shaler (Spanish dance graduate), Lois Gravier (Oriental dance graduate), La Meri, Ruth St. Denis and Antony Tudor.

ORCHIDS FOR IVA KITCHELL . . . At the last of three recitals which the dance-satirist gave at the Colon Theatre in Bogota, the backstage threesome included, l. to r., Harvey Brown, Miss Kitchell and Dr. Bernhard Mendel, founder of the Sociedad de las Amigas de la Musica, which presented the series.

MARGARET MATZENAUER DIRECTS OPERA . . . The former leading contralto of the Metropolitan, center, takes a bow with members of the Arundel Opera Company after a production of Carmen which she staged as her first essay in this activity while summering at Kennebunkport, Me. Mme. Matzenauer is now conducting a master class in German lieder, French and Italian song literature, oratorio and opera, in her New York studios.

HOLDS REHEARSAL . . . Roland Fiore, conductor-composer, drills his forces as musical director of the new $1,500,000 Kansas City Starlight Theater. Mr. Fiore will return to conduct four concerts, one of them with 50 members of the Kansas City Symphony and Victoria Sherry as soprano soloist.

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Operas in the Symphony Hall

GROWING tendencies are found among the chief American orchestras to produce unusual types of operas. Perhaps this is an effort to correct a tendency to conservatism in our chief operatic companies—or, at least, to remedy the fact that they can not mount, under present conditions, all the rarer masterpieces deserving of a hearing.

Among the organizations active in this movement is the New York Philharmonic-Symphony, which under the enterprising regime of Dimitri Mitropoulos two seasons ago produced Strauss' Elektra, and last year presented concert versions of Berg's Wozzeck and Milhaud's Les Choëphores, the latter as part of a double bill including Ravel's L'Heure Espagnole. This season the orchestra opened its series with a concert version of Busoni's little-performed Arlecchino (a review of which will appear in the Nov. 1 issue). Perhaps this betokens a revival of interest in the composer.

This orchestra is not alone in the pioneering arena. Since the death of Bartok, his opera Bluebeard's Castle has been performed by the Dallas Symphony, and this season it figures on the programs of the Chicago Symphony. It is interesting that the great Hungarian composer's fame has steadily increased since his lamentable passing in 1945.

Lack of understanding is not a new phenenomen in music, but it is startling to find it still operating in a period when a great deal of publicity is bestowed on lesser composers. Our orchestras can do an important service in correcting public estimates of great but undervalued works in the realm of music drama.

Some Anniversaries

1951 and the early part of 1952 will see a number of anniversaries not without significance in music. Debussy's revolutionary Pelléas et Mélisande had its premiere in Paris on April 30, 1902. In the same year Massenet's Le Jongleur de Notre Dame bowed in Monte Carlo on Feb. 18. So much for the fifty-year-olds.

A NEW "MET" MEZZO . . . Nell Rankin arrives in New York for her first season with the Metropolitan Opera. The American singer, a first prize winner at the Geneva International Music Competition in 1950, has been singing at La Scala in Milan and at the Vienna Opera.

Mozart's last and in some respects greatest opera, The Magic Flute, had its first production 160 years ago, on Sept. 30, 1791.

Coming down to recent times, Richard Strauss' Der Rosenkavalier was premiered at Dresden on June 26, 1911, and thus attained the age of 40. His Ariadne auf Naxos will be the same age next year, having come out at Stuttgart on Oct. 25, 1912.

In song literature, Schubert's Der Erlkönig was first sung at a public concert 130 years ago—in 1821, though it was written six years earlier. As for the orchestral literature, it has anniversaries too numerous to mention all of them—but in the case of Brahms, the Academic Overture was premiered Jan. 4, 1881, as a musical "thank you" for his honorary degree from Breslau University, and the Titan himself appeared as soloist in the first hearing of his Second Piano Concerto at Stuttgart on Nov. 2 of the same year.

Royal Visitors

The first journey to this Continent by Princess Elizabeth of Britain and her consort, the Duke of Edinburgh, will have many musical repercussions, especially in Canada, where CBC will carry many of the celebrations. During the Royal visit to Washington, it is a foregone conclusion that the polyphony between the Star-Spangled Banner and God Save The King will be particularly harmonious, and that new bonds will be cemented between the two nations.

ON THE COVER

Mary Bothwell, soprano, will be heard in the first of three lieder recitals this season at Town Hall, New York, on Oct. 29—a program devoted to Hugo Wolf. With the exception of two concerts by Lotte Lehmann, her recital will be the first all-Wolf program heard in New York in 15 years.

Miss Bothwell returned this month from her fourth European tour in as many years, in the course of which she gave Hugo Wolf programs in London, Paris, Zurich, and The Hague, and won critical acclaim.

On Feb. 17, 1952, Miss Bothwell will be heard at Town Hall in a program devoted to Art Songs of the Twentieth Century, including performances of Virgil Thomson's La Belle au bois dormante and Charles Haubiel's The Cosmic Christ. On March 23, in the last of her Town Hall series, the soprano will sing Schubert's cycle, Die Schoene Muellerin.

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Seventy-second Year
October 15, 1951

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FACING THE MUSIC

By Harold C. Schonberg

A NEW recording of John Gay's *Beggar's Opera* has come out, and I'm wallowing in it. *The Beggar's Opera* has a habit of turning up every generation or so, invariably enchanting those who are making first acquaintance with it, delighting those who have known it before. It's rather a wonderful, eternally refreshing piece, and has been since Jan. 29, 1728.

And this despite the fact that basically it is nothing much more than a lampoon, written by a pleasant, innocuous, fat little man who certainly had no idea that he was writing a masterpiece. John Gay (1685-1732) was rather a fop, a dilettante, a hanger-on at the court, the house pet of any number of titled ladies: ladies like the Princess of Wales and the Duchess of Queensbury. Ladies who worked for their little Johnny Gay like busy bees. With quite good results, too. Johnny Gay never went hungry. When he was ill, the Duchess' own particular physician hovered over him. When he was bored, the little lapdog could always talk one of his protectresses into a visit to Bath, a trip to the Continent.

Everybody loved John Gay. Well, nearly everybody. Prime Minister Walpole, for one, didn't. Nobody enjoys being on the receiving end of such satire as *The Beggar's Opera* contained. But all of the great literary men—the grotesque Pope, the fierce Swift, Arbuthnot, Congreve—they all clucked paternally over their chubby, good-humored little friend. They went so far as to make him a member of their Scriblerus Club. Even that gruff foreigner, George Frederick Handel, the busy composer of Italian operas, found no harm in Gay. It was Handel who had set to music Gay's *Acis and Galatea*, and it was Gay who had gone out of his way to mention Handel in *Trivia*.

But one wonders what Handel thought of Gay when *The Beggar's Opera* put him out of business. In the early 1720's, Handel was London's musical dictator. The Italian opera craze was at its zenith; it was the day of *Radamisto*, *Ottone* and *Floridante*, of great sopranos female and otherwise, of operatic politics and indescribable partisanship. Writes Gay to Swift, in 1723, describing the phenomenon: "There's nobody allowed to say 'I sing' but an eunuch or an Italian woman. Everybody is grown now as great a judge of music as they were in your time of poetry, and folks that could not distinguish one tune from another now daily dispute about the different styles of Handel, Bononcini and Attilo."

ALMOST everybody went to the Italian opera. The British intelligentsia, however, ostentatiously stayed away. Take Addison. He had for a long time in the *Spectator* papers been pointing out the absurdities of Italian opera, and with no light hand either. Addison's vitriolic attacks may have been a wee bit conditioned by the fact that *his* opera libretto, *Rosamond*, written according to the very best principles of classic English composition, had miserably failed, the public not having enough brains to appreciate real literary quality. Pope never went to the opera. He was tone deaf, and admitted it. Dick Steele helped out his partner Addison with a few choice contributions to *The Spectator*. Fielding, Dennis, all of the wits, took turns trying to tell the public what was good for them.

It may be that the craze was dying by 1728. Handel was a canny impresario, though, and always, when threatened, had been able to pull something out of the hat. After *The Beggar's Opera* he had no hat to pull anything out of. What Gay did was to create a brand-new form—the ballad opera—and work into it everything that Italian opera didn't have. Instead of the plot being inhabited by gods, demigods, kings, princesses, classical and mythological characters, *The Beggar's Opera* went to Newgate Prison (Gay called his piece "A Newgate Pastoral") for its thieves, murderers, prostitutes and highwaymen. Instead of long coloratura arias, duos, quartets and ensemble pieces, there were nothing but good old English folk songs sung "straight" to the new words supplied by Gay.

Instead of expensive, ugly imported prima-donnas there were pretty English girls singing the leads. Instead of allusions to the fall of Troy or Zeus and Hera, there were topical allusions—to the Walpole administration, to conditions in Newgate, to the foibles of fine ladies and gentlemen, to the legal profession, to music, to society in general. "Married!" roars Mr. Peachum in a fine rage. "Do you think your Mother and I should have liv'd comfortably so long together, if ever we had been married? Baggage!" And Mrs. P. adds, in equal indignation, "Have you money enough to carry on the daily Quarrels of Man and Wife about who shall squander what?" Polly defends herself; she says that she married Macheath because she loves him. Mrs. P. becomes hysterical. "Love him! worse and worse! I thought the girls had been better bred! Oh Husband, Husband! her folly makes me mad! my Head swims! I'm distracted!" They force a glass of cordial to her lips, and Mr. J. looks reproachfully at Polly. "Ah, Hussy, this [pointing to the liquor] is the only Comfort your Mother has left."

The argument between Peachum and Lockit, later on, and their decision not to quarrel ever again "because we have it in our power to hang each other" was aimed at some very important politicians. So was Lockit's philosophy, expressed in his soliloquy: "Of all the Animals of Prey, Man is the only sociable one. Every one of us preys upon his Neighbor, and yet we herd together.—Peachum is my Companion, my Friend.—According to the custom of the World, indeed, he may quote thousands of Precedents for cheating me—And shall not I make use of the Privilege of Friendship to make him a Return?"

By the end of the play things get horribly jumbled; and when four wives, in addition to Polly and Lucy, come to claim Macheath, that valiant arrives at a swift decision. "This is too much—Here—tell the Sheriff's Officers I am ready." They take him out; and then, with a stroke of genius, Gay introduces his *deus ex machina*—the Beggar. Did Handel's librettists get this delicious irony? Anyway, the Beggar is going to mete strict justice. One of the players objects. "Why then, Friend, this is a downright deep Tragedy. The Catastrophe is manifestly wrong, for an Opera must end happily." The Beggar thinks this over. "Your objection, Sir, is very just, and is easily remov'd. For you must allow, that in this kind of Drama, 'tis no matter how absurdly things are brought about." And so everything ends happily.

FOR sixty-two consecutive nights *The Beggar's Opera* ran in Lincoln's Inn Fields. Lavinia Fenton, the Polly, took the town—and also the heart of the Duke of Bolton—by storm. The Duke was married, but everybody agreed that a man of his discriminating taste should not allow a mere marriage to stand in the way. Gay immediately produced a sequel to *The Beggar's Opera*—it was named *Polly*—but Walpole saw to it that it never reached the stage. Gay did not care. It was nowhere near as good as its predecessor, and besides he made lots of money from its publication. He lived four more years after his great success. Before he died, though, he pondered over his existence and composed an epitaph: LIFE IS A JEST AND ALL THINGS SHOW IT, I THOUGHT SO ONCE AND NOW I KNOW IT.

How happy could I be with either,
Were t'other dear Charmer away . . .

STRAVINSKY Bases New Opera On Hogarth Drawings

By Gerard Samuel

VENICE.—One of the most important musical events of the last decade took place on Sept. 11 in the splendid Teatro della Fenice here, when Stravinsky's opera The Rake's Progress was given to the music-loving world.

Coming close on the heels of such splendid creations as the Symphony in Three Movements, the Mass, and Orpheus, it was eagerly awaited by all who have come to know Stravinsky as an inexhaustible fount of invention, inspiration and surprise.

Furthermore, The Rake's Progress is Stravinsky's only work, aside from the early Rossignol, in the purely operatic vein, if we consider Mavra, Perséphone, and Oedipus stepping stones, though of much truth and value themselves, toward the creation of a large opera. It also marked the first use of English words by a composer who has shown such brilliance and cleverness in the setting of Latin, Russian and French texts.

On the sound advice of his friend Aldous Huxley, Stravinsky entrusted the poet W. H. Auden with the complicated task of a libretto based on and inspired by Hogarth's famous eight prints entitled The Rake's Progress. The valuable aid of theatre expert Chester Kallman was summoned and the latter proved to be a worthy third of a most illustrious team. The libretto to this opera is certainly one of the very best ever written and compares favorably with Da Ponte's text to Mozart's Don Giovanni. It deserves special attention which, owing to lack of space, cannot here be afforded to it.

It is, even after four hearings, not yet possible to give more than a superficial evaluation of a work which poses so many problems and questions, and also possibly solutions.

An Ironic Tale

The story of the opera is the fall of Tom Rakewell, a young and handsome Englishman of the 18th century, who, too lazy to work, trusts to fortune. He becomes the easy prey of the devil, who in the guise of Nick Shadow showers a fortune on him, makes him abandon his true love, Anne, and seek his delight and seeming freedom in the treacherous and tempting lights of London. After being introduced to the pleasures of Mother Goose's brothel, Nick Shadow persuades him to marry Baba the Turk, a hideous bearded circus woman, to demonstrate to the world his freedom by this monstrous act.

When Anne comes to London to plead with her lover and make him return, she finds him bringing home his ghastly bride, and she flees. Satiated by pleasure and disgusted by the absurdity of his marriage, Tom silences a chattering, ridiculous Baba, who goes into a puppet-like trance.

Nick Shadow induces him to indulge in an absurd and fatal business venture, which spells final disaster and doom. His house and Baba's belongings are sold by Sellem, the wiry, wonderful auctioneer. The still lifeless Baba is auctioned off as the most valuable object. Awakened she flies into a rage, stops the auction, cautions Anne to come to Tom's aid, before it is too late, and returns to her former circus life.

Act II, Scene 1, l. to r., Elisabeth Schwarzkopf, Robert Rounseville, Ottokar Kraus, Raffaele Arie.

In a cemetery Shadow's contract with Tom comes to a horrible end, when the former asks for his master's soul in return for the services he has rendered. However, he gives the desperate and quaking rake a last chance and proposes a card game with Tom's life as stake. With the aid of his love for Anne and pure chance, Rakewill wins the game. Shadow sinks cursing into the ground after having rendered Tom his ultimate freedom—insanity.

We find our hero in Bedlam, believing himself Adonis. Anne comes to his death-bed, and he dies in her arms, the arms of Venus. The chorus of madmen mourns Adonis. As the curtain slowly falls, the main characters sing a lively epilogue, which ends:

> For idle hands
> And heads and minds
> The Devil finds
> A work to do,
> A work, dear Sir, dear Madam,
> For you and you!

The Musical Style

The opera is completely in the traditional form of the 18th and early 19th centuries. A beautifully balanced succession of arias separated by "secco" and "stromentato" recitatives, duets, trios, quartets and choral comment and exclamation. The style is evocative of much familiar glorious music from Monteverdi, Handel, Bach, Mozart, Bellini and Verdi to past and recent Stravinsky, including Pulcinella, Oedipus, and the new harmonies of the Mass and Orpheus.

But as always, when Stravinsky "quotes," he gives us so much more than quotation. He creates musically the reaction that we experience in connection with his points of reference. When we find Mozart, we are reminded of the most exalted emotions the latter can induce in us, and so it becomes more than Mozart and yet so much less, since it is not Mozart after all.

Thus the style poses a strange paradox, the paradox of neo-classicism; and Stravinsky's classicism is one individual's very personal and very literary language. Is it beautiful, this opera? Yes, very beautiful and very moving. Wonderful melodies are accompanied by a very rarefied, refined and very original new orchestral sound; dramatic and lyric recitatives smoothly lead the action, and subtle harmonic devices in the seemingly simple progress of the music underline the drama and the mood.

At right, JENNIE TOUREL, as Baba the Turk, in a scene with Tom (Mr. Rounseville).

I had moments of personal sadness, when the few passages of the Stravinsky of the Mass and Orpheus made me long for a great work in just that style, a style so very original and so very much his own. If we went to Venice expecting to be entertained, stimulated and moved, we were not disappointed; if we went there expecting a great master to take our generation by the hand and say: "See here, this is the way to our new opera!" we left disillusioned.

A few words about the production. The first performance was conducted by Stravinsky and the general rehearsal and subsequent performances by Ferdinand Leitner, a most able operatic leader. The stage direction was by Carl Ebert, and proved to be unimaginative. The *décor* and costumes under the general direction of Nicola Benois were singularly unattractive and drab in their color scheme. The orchestra was that of the Scala and performed excellently.

Elisabeth Schwarzkopf as Anne deserves the highest praise for a vocally exquisite and musically sensitive performance. She received well merited ovations at every presentation. Robert Rounseville's account of the title role improved considerably by the last performance. Jennie Tourel looked very effective but not nearly terrifying enough as the bearded lady. She gave a musically sound if not highly powerful performance. Nell Tangeman was well chosen for her part as Mother Goose. Ottokar Kraus as Nick Shadow gave a most expert account of a very difficult role and seemed very much at ease on stage. Hagues Cuenod outdid everyone in his brilliant and compelling acting in the role of the auctioneer. He completely and dazzlingly dominated and directed the stage in the short space of time allotted to him by his role. Raffaele Arie was adequate in the minor part of Truelove, Anne's father, while Emanuel Menkes was the warden.

San Francisco Lyric Season Opens Brilliantly

OTELLO AND DESDEMONA... Scene from Verdi's opera as performed by the San Francisco Opera Association, with Herva Nelli and Ramon Vinay.

By Charlotte Hiller

SAN FRANCISCO.—One of the finest San Francisco productions, Verdi's Otello as conducted by Fausto Cleva and staged by Armando Agnini, opened the 1951 opera season on Sept. 18. It again was the stirring event remembered from last year, with its fire and sweep, moving climaxes, magnificent choral work for which Kurt Herbert Adler is responsible, and sumptuous orchestral sound. Much the same cast appeared as on the earlier occasion, except that Herva Nelli made her local opera debut as Desdemona. She sings the part with attention to accurate phrasing and modulation; her lovely voice is capable of expressiveness and great warmth and has dramatic potentialities. But Miss Nelli needs to acquire more freedom of movement on stage. Ramon Vinay's Otello is one of the most admirable achievements in opera today. It is, vocally and histrionically, of such perfection as to furnish a criterion as to how this part is to be sung and played. Retaining its vocal power, Giuseppe Valdengo's Iago seemed to have gained ease in delivery since last year. Alice Ostrowsky was again a most satisfactory Emilia. James Schwabacher as Cassio, Caesar Curzi as Roderigo, Desiré Ligeti as Lodovico, George Cehanovsky as Montano and Demy Trevor as Herald all contributed sterling performances.

Thebom as Carmen

Blanche Thebom sang her first Carmen, and showed a highly individualistic approach to the part, presenting a beautifully gowned, sophisticated, all-too-knowing schemer, who went about her flirtatious business in a coolly calculating way. The last scene did not convey a foreknowledge of impending death or even a hidden fear of it; she remained flippant and coquettish to the last. Miss Thebom is eminently suited for the role, but she needs to let her conception mature, present the character from the inside out, and allow her rich, supple voice full scope. Ramon Vinay's Don José was superbly sung, and acted with moving simplicity. His commanding appearance made him a formidable opponent of Carmen and not from the beginning a pitiful victim, as is so often is the case. Dorothy Warenskjold as Micaela was not a subdued, frightened little girl but a healthy, cheerful creature, whose fate only gradually takes an adverse turn. She sang magnificently and had one of the evening's ovations. Giuseppe Valdengo as Escamillo revealed some uneven singing, and acting out of line with the high standard set by the rest of the cast. Lorenzo Alvary made his Captain Zuniga count as a major part, musically and in characterization. Some of the production's most accomplished singing was done in the second act quintet by Blanche Thebom, Lois Hartzell (Frasquita), Alice Ostrowsky (Mercedes), Alessio De Paolis (Dancairo) and George Cehanovsky (Remendado). The chorus, trained by Kurt Herbert Adler, also excelled. Paul Breisach conducted with authority.

Romeo with the Bjoerlings

Breisach also conducted Gounod's Romeo and Juliet, giving it a most craftsmanlike and delicate treatment. In the first performance, Bidu Sayao sang Juliet with all the sweetness and grace she gives such parts. Anna-Lisa Bjoerling, making her American opera debut, sang Juliet in the second performance, revealing a lovely soprano of utmost clarity and assuredness of pitch. Her acting was restrained but sufficiently telling, and her young-girlish, blonde appearance appealed to an appreciative audience. In both performances her husband, Jussi Bjoerling, sang Romeo. His ease and beauty of tone production are as remarkable as his convincing musicianship. Nicola Moscona in the first and Lorenzo Alvary in the repeat performance sang Friar Laurent, both making the role a major one in this musically rather minor work. Herta Glaz did equally well with Stephano's charmingly delivered third act serenade. Other singers expertly sustaining the proceedings were Alice Ostrowsky as Juliet's nurse, James Schwabacher as Tybalt, Desiré Ligeti as Capulet, Ralph Herbert and Caesar Curzi as Mercutio and Benvolio respectively, Deszo Ernster as the Duke of Verona and Colin Harvey as Gregorio.

Rosenkavalier Restored

After an absence of several years, Erich Leinsdorf returned to San Francisco to conduct a high-spirited performance of Strauss' Der Rosenkavalier. All this rich score's elements were audibly in evidence, its tender romanticism, sweet melancholy, earthy humor and wise irony. Stella Roman's Marschallin was a distinguished achievement, both musically, for justness of delivery, and histrionically, for subtle dignity. Blanche Thebom, singing her first Octavian, was splendid vocally, very handsome to look at, and endowed the young 18th century nobleman with just the right mixture of frivolity and sentiment. Uta Graf was a lovely, eminently satisfying Sophie both in voice and bearing. In the repeat performance Dorothy Warenskjold sang the part effectively. Lorenzo Alvary's Ochs was a model of subtle characterization, and musically it was even more accomplished than one had remembered it from several seasons ago. Mr. Alvary is one Ochs who insists on *singing* the part,

(*Continued on page* 24)

Metropolitan Opera Engages 16 U. S. and Foreign Artists

The Metropolitan Opera has added sixteen new singers to its roster for the coming season, Rudolf Bing, general manager, announced on Oct. 1.

Among the 16, five are of American birth. They are:

Algerd Brazis, baritone, born in Chicago, who has appeared with the Chicago, San Carlo and New York City Operas and in a Carnegie Hall recital.

Brenda Lewis, soprano, now appearing as Rosalinda in the "Met's" touring Fledermaus, also heard with the San Francisco, N. Y. City, Central City, Philadelphia and Rio de Janeiro operas, and in Blitzstein's Regina and Britten's Rape of Lucretia.

George London, baritone, born in Montreal, who made his debut with the San Francisco Opera, and since 1949 has sung leading roles with success at the Vienna State Opera, at Edinburgh and Bayreuth.

Mildred Miller, mezzo-soprano, from Cleveland, who bowed with the New England Opera Theatre as Cherubino and has sung with the Stuttgart Opera, in Munich and at Edinburgh.

Nell Rankin, mezzo-soprano, born in Montgomery, Ala., who won first prize at the Geneva International Concours, and has appeared at La Scala, the Vienna State Opera, in Italy and Switzerland.

Norman Scott, bass, born in New York, graduate of City College, who sang with the N. Y. City Opera, in Boston, New Orleans, Pittsburgh, and with Toscanini in Aida, Falstaff, and Beethoven's Ninth Symphony.

Foreign Additions

The European artists number ten, including leading singers from several countries. Those not yet heard in the United States are:

Renato Capecchi, baritone, from Italy.

Anton Dermota, tenor, who has sung with the Vienna Opera as leading tenor since 1934, and appeared as guest in South America and many European cities.

Hilde Gueden, soprano, of Vienna, who has sung leading roles with the State Opera there, also at Covent Garden, La Scala, Munich, Salzburg, Florence and Edinburgh.

Elisabeth Hoengen, mezzo-soprano, born in Westphalia, trained in Berlin, who has been heard at Munich, Berlin, Salzburg, Vienna and Bayreuth.

Hans Hopf, tenor, who bowed in Munich in 1938, after study with Paul Bender, and has appeared at Dresden, Berlin, Vienna, Covent Garden, and as Walther at this year's Bayreuth festival.

Alois Pernerstorfer, bass, with the Vienna State Opera since 1943, also heard at La Scala, in Zurich and at Glyndesbourne.

Giacinto Prandelli, a leading tenor,

who has sung at La Scala and other leading European houses.

Walburga Wegner, soprano, from Cologne, who has appeared in The Ring at La Scala, also at Cologne, Hamburg, Paris and in this year's Edinburgh Festival.

Foreign-born artists who have been presented in the U. S. joining the company are:

Gabor Carelli, tenor, born in Hungary, who studied at Bologna and with Gigli in Rome, and has been in this country for ten years appearing under Toscanini in Falstaff and with orchestras in Minneapolis, Dallas and Chicago.

Mario Del Monaco, young Italian tenor, who has appeared at La Scala, in Naples, Mexico, Buenos Aires and in San Francisco, as well as singing one guest performance in Manon Lescaut at the "Met" last season.

Additions to the stage directors previously announced are Tyrone Guthrie and Alfred Lunt, Ignace Strasfogel joins the assistant conductors, Eugene Berman is a new stage designer, and the premieres danseuses this year are Mario Karnilova, and Janet Collins, Negro dancer.

Complete Roster Named

The complete roster of Metropolitan Opera members as of Oct. 1 was listed as follows:

Sopranos: Licia Albanese, Lucine Amara, Anne Bollinger, Nadine Conner, Victoria de los Angeles, Kirsten Flagstad, Hilde Gueden (new), Lois Hunt, Dorothy Kirsten, Paula Lenchner, Brenda Lewis (new), Zinka Milanov, Patrice Munsel, *Jarmila Novotna, Roberta Peters, Marguerite Piazza, Lily Pons, Regina Resnik, Delia Rigal, Bidu Sayao, Eleanor Steber, Helen Traubel, Astrid Varnay, Thelma Votipka, Genevieve Warner, Walburga Wegner (new), Ljuba Welitch.

Mezzo-sopranos and contraltos: Fedora Barbieri, Herta Glaz, Margaret Harshaw, Elisabeth Hoengen (new), Martha Lipton, Jean Madeira, Mildred Miller (new), Elena Nikolaidi, Nell Rankin (new), Margaret Roggero, Risë Stevens, Blanche Thebom.

Tenors: Kurt Baum, Jussi Bjoerling, Gabor Garelli (new), Eugene Conley, Emery Darcy, Alessio DePaolis, Mario Del Monaco (new), Anton Dermota (new), Giuseppe Di Stefano, Paul Franke, Thomas Hayward, Hans Hopf (new), Charles Kullman, Jan Peerce, Giacinto Prandelli (new), Brian Sullivan, Set Svanholm, Ferruccio Tagliavini, Richard Tucker, Ramon Vinay.

Baritones: Algerd Brazis (new), John Brownlee, Renato Capecchi (new), George Cehanovsky, Frank Guarrera, Clifford Harvuot, Osie Hawkins, Hans Hotter, Herbert Janssen, George London (new), Paul Schoeffler, Paolo Silveri, Martial Singher, *Lawrence Tibbett, Giuseppe Valdengo, Frank Valentino, Leonard Warren.

Basses: Lorenzo Alvary, Salvatore Baccaloni, Lawrence Davidson, Dezso Ernster, Jerome Hines, Nicola Moscona, Gerhard Pechner, Alois Pernerstorfer (new), Norman Scott (new), Cesare Siepi, Lubomir Vichegonov.

Conductors: Fausto Cleva, Alberto Erede, Eugene Ormandy (guest conductor), Fritz Reiner, Fritz Stiedry.

Chorus Master: Kurt Adler.

Stage Directors: Hans Busch, Desire Defrere, Herbert Graf, Tyrone Guthrie (new), Garson Kanin, Max Leavitt, Alfred Lunt (new), Margaret Webster.

Assistant Conductors: Ernesto Barbini, Josef Blatt, Julius Burger, Renato Cellini, Otello Ceroni, Antonio Dell'Orefice, *Tibor Kozma, Martin Rich, Ignace Strasfogel master).

Felix Eyle (concertmaster), John Mundy (orchestra manager).

Stage Designers: Horace Armistead, Eugene Berman (new), Rolf Gerard, Harry Horner, Richard Rychtarik, Lee Simonson.

Ballet: Zachary Solov (choreographer and ballet master), Maria Karnilova (new) and Janet Collins (new) (premieres danseuses).

*On leave of absence.

Tamkin's Dybbuk Has World Premiere

TWO EPISODES FROM THE DYBBUK . . . Left, Act I, scene in the synagogue, with Patricia Neway as Leah and Robert Rounseville as Channon; right, Act II, the Dance of the Beggars, with Neway at centre.

By Dr. Henry W. Levinger

NO matter what the final evaluation may be of David Tamkin's new opera The Dybbuk, given its world premiere by the New York City Opera Company on Oct. 4, the fact that this organization, under the enterprising guidance of Laszlo Halasz, had the courage to produce a new American work on a serious subject, and to do so with devotion and imagination, is a cause for jubilation.

The story of the Dybbuk belongs to the legends of Eastern European Judaism, where the life of the Chassidim centers around the synagogue, to them a place of worship as well as of learning, discussion and social discourse. The relation of this sect to God is very close and personal. There is nothing stately and ceremonial about their services, and the Holy Writings to them are not an historic inheritance but an important part of their daily lives. In this atmosphere of learning, of interpretation but also of mystery, the legend as well as the play are rooted.

The original Yiddish play by S. Ansky, translated into classical Hebrew, became, in Vachtangov's production, one of the highlights of the Habimah Theatre, which presented this work in New York in 1926 and 1948. In 1925, the Neighborhood Playhouse had given an English version of the play, widely acclaimed. One of the most important adaptations was made for the Moscow Art Theatre in 1922, which introduced the figure of the Messenger at the behest of Stanislavsky.

Another operatic setting was that of Lodovico Rocca, whose Il Dybbuk had a pronounced success at its premiere at La Scala, March 24, 1934, repeated in Rome and other cities. An English version was produced by the Detroit Civic Opera Company, in Detroit, Chicago and New York in 1936.

Sombre Tale of the Supernatural

The story may be summarized as follows:

Channon, a young rabbinical student, is secretly in love with Leah, daughter of the rich merchant Sender. When word is brought to the synagogue that she has been affianced to another, he is in despair and pronounces the forbidden Double Name of God, which he has found in the Kabbalah, the penalty for which, according to religious tradition is death. He falls lifeless, and is transformed into a Dybbuk, or spirit that enters the bodies of the living. When on the wedding day Leah, instead of accepting her rich bridegroom, cries out in a strange voice, the bystanders realize that a Dybbuk has taken possession of her. To exorcise it, a ceremony is begun by the wonder-working Rabbi Azrael. It transpires that Channon and Leah had been affianced at birth, but the avaricious Sender broke the pact. He is doomed to be punished. When Leah is left alone after the incantation, she hears the soul of Channon calling to her and willingly joins him in death.

Interspersed in this action are dances, religious chants, ensembles and the like.

Alex Tamkin's English libretto follows closely the original drama—too closely perhaps. Though atmospheric, it often seems wordy. However, it gives the composer ample opportunity to show his mettle and preserves much of the lofty attitude of the original play. It is most successful in the first act scene of the synagogue, which has a gripping power, and on this occasion fascinated the audience.

Score Is Workmanlike

David Tamkin's music is the work of a craftsman. His orchestration, solid in its technical efficiency, elicits color and also provided the right balance between the vocal parts and their accompaniment. It is a thoroughly professional score, but is less distinguished in its melodic qualities, especially in those passages where the vocal line follows the pattern of the Italian veristic opera. Outstanding is the first act, with its excellent ensembles, its atmospheric power and dramatic tension. The scene of the discussing Bations has a rare capacity to communicate.

In this act The Dybbuk as an opera really reaches the heights of the original drama. The second act, with its dances and choral scenes, shows a descent in

(*Continued on page* 11)

London's Music Ranges From Bliss to Balfe

By Arthur Notcutt

LONDON.—The annual season of Promenade Concerts at the Royal Albert Hall continued for eight weeks. Following custom, the opening program was of a popular character. Principal items were the Rachmaninoff Second Piano Concerto and the Franck Symphonic Variations (the solo part in both played with technical brilliance and poetic sensitiveness by Moura Lympany) and Dvorak's New World Symphony.

The general design, however, is on a broader basis than last season and the new works more varied. Among those which aroused most interest were a Clarinet Concerto by Hindemith (originally written for the American clarinetist Benny Goodman), its considerable difficulties for the soloist overcome with the highest skill by Frederick Thurston. A charming Serenade for Oboe and Strings by Philip Sainton was effectively played by John Wolfe, principal oboist of the B.B.C. Symphony Orchestra, to whom it gives abundant opportunities. A Cumbrian Rhapsody, Tarn Hows, by Maurice Johnstone, is calm, reflective music which created an atmosphere of beauty and imagination. Particularly interesting was the appearance of the distinguished pianist Paul Wittgenstein as soloist in two works—Ravel's Concerto for the Left Hand and Britten's Diversion on a Theme for piano solo and orchestra.

British composers both of the past and present have been prominent; and symphonies by Walton, Vaughan Williams (No. 5) and Elgar (No. 1) were played on three consecutive evenings, each enthusiastically received. Arthur Bliss conducted his Piano Concerto—a work commissioned for the New York World's Fair of 1939 and dedicated to "The People of the U.S.A." The soloist was Noel Mewton-Wood, whose technical equipment was given full scope in the first and third movements, but who might have imbued the slow movement with more poetic feeling, finely though it was played.

Sargent, the season's conductor-in-chief, was unfortunately taken ill after the first week (happily he has made a splendid recovery) and his place was taken on several occasions by two younger conductors, Trevor Harvey and John Hollingworth, both with conspicuous success. Basil Cameron conducted the majority of the concerts of the L.P.O. and L.S.O., which shared the season with the B.B.C. Symphony Orchestra.

BACK FROM EUROPE . . . Roberta Peters, coloratura soprano of the Metropolitan Opera, returned Sept. 15 on the SS. Caronia following her introduction to England in the Bohemian Girl, Sir Thomas Beecham conducting.

Bohemian Girl Resuscitated

Covent Garden presented a revised edition of Balfe's ballad opera The Bohemian Girl. The revision was undertaken by Dennis Arundell, who has made a new translation, leaving only the popular favorites, "I dreamt that I dwelt in marble halls" and "When other lips" with the original words. The score has been completely re-edited by Sir Thomas Beecham, who conducted this half-forgotten work on the opening night with as much loving care as if it had been one of his favorite Mozart operas, and obtained some really beautiful orchestral playing.

The cast was largely American and served to introduce the delightful Roberta Peters, who as Arline sang with the greatest charm and a fluent lyrical style. She made an immediate success, and it is easy to understand the reason for her triumphs at the "Met" during the past season. Other Americans were Jess Walters, who sang with fine tonal quality, and Anthony Marlowe, whose voice and style appear more suitable for Italian music than ballad opera. The staging and general production were effective. Several performances have been given (some conducted by Norman del Mar). It remains to be seen whether today's audiences will be attracted by an opera so beloved of their great-grandparents.

At Covent Garden, it is understood that no appointment of a new musical director is likely to be made yet. A fine array of guest conductors has been engaged for the coming winter, including Beecham, Barbirolli, Kleiber, Krips and Capuana, with a well diversified repertoire.

Sadler's Wells Offerings

The fall season at Sadler's Wells commenced earlier than usual with Wolf-Ferrari's delightful I Quattro Rusteghi, called here The School for Fathers in the English version, but which New York is hearing this fall under the title The Four Ruffians. The first week also contained a revival of Madame Butterfly in which the gifted young soprano Amy Shuard sang the title role with intense emotional power. She has superb, ringing high notes and should go far.

The Sadler's Wells Theatre Ballet alternated with the Opera Company and gave several performances prior to their departure for New York at the end of September. Their repertoire includes a nice balance of the classic and modern—Coppelia in a new production and Swan Lake, in addition to many one-act ballets new to American audiences, such as The Haunted Ballroom, Harlequin in April, Khadra, and Pineapple Poll (this should become a popular favorite, based as it is on Sullivan's music and with an attractive setting). The new production of Coppelia referred to above, with *décor* by Sainthill, shows imagination and taste; the young dancers Elaine Fifield, Poole and Blair came through their difficult tasks with flying colors.

The Festival Hall staged an International Festival of Folk Dances, in which the participants were from Scotland, Northern Ireland, Spain and Yugoslavia. All are attractive, but particularly so those from Catalonia and Cordoba in Spain and from Yugoslavia.

Harrell in Lieder

Mack Harrell, the distinguished American baritone, in addition to singing at the Edinburgh Festival, gave a recital broadcast in London. He is a lieder singer of high rank, and sang throughout with the utmost expression and impeccable musical feeling. The only possible flaw was a slight roughness in the upper tones under pressure in the Schumann group. The Schubert Heine songs were superbly interpreted.

The London Baroque Ensemble was founded by Dr. Karl Haas for the purpose of playing unfamiliar works by classical composers. The ensemble contains some extremely fine players and Dr. Haas, who conducts, has made a long study of these neglected works. A recent concert of Haydn, Bach, Mozart and Beethoven revealed a very high standard.

There has recently been a vogue in London for Sunday evening concerts. It is true that in the main the programs are of a popular nature, but sold-out houses have been the rule. A far more enterprising series has been announced—with some familiar works—and among the conductors are Kletzki and Cantelli, who had such a phenomenal success on his first appearance here a year ago.

In addition to this, a plan is on foot to establish a London music center overlooking Regent's Park—which is to include a small concert hall seating up to 1,000. This is a private enterprise and a hall of this description will not compete in any way with the new Queen's Hall, or the Festival or Albert Halls and is badly needed. There is a great demand for another hall slightly larger than the Wigmore for recitals and chamber music.

Three Choirs Festival Held

One of the historic events in England is the annual Three Choirs Festival, which was founded as long ago as 1715 and is held at either Worcester, Hereford or Gloucester. This year it was at Worcester, whose beautiful Cathedral must be known to many American visitors. It is generally the privilege of the Cathedral organist to be the conductor-in-chief. At Worcester he is David Willcocks. Invariably distinguished guests and composers are invited to conduct their own works—Vaughan Williams and Herbert Howells among them. The orchestra was the L.S.O., and the choir sang well throughout.

J. BEEK
Nederlandsche Concertdirectie
International Concertagency
The Hague (Holland) 82 Koninginnegracht

Buenos Aires Has Parade of Artists

By Jorge M. White

BUENOS AIRES. — Verdi's Ballo in Maschera was revived at the Colon with a brilliant cast, featuring the local debut of Gianni Poggi as Ricardo—an excellent artist, particularly in phrasing, tone color and acting interest. Delia Rigal's pictorially decorative Amelia has been heard in better vocal estate. Fedora Barbieri's Ulrica had tonal splendor and dramatic force. Olga Chelavine sang Oscar with spirit and vocal finish. Victor Damiani was a distinguished Renato. Calusio conducted with authority.

Cilea's Adriana Lecouvreur, given in homage to the composer, who died last year, was heard for the first time here since its revival in 1948. It presented Elisabetta Barbato as the heroine, who exceeded the impression she made here last year through rich tone and unflagging temperament. Barbieri as the Princess showed resplendent voice and acting skill. The new Italian tenor, Antonio Analoro, was somewhat miscast as Maurizio. Renato Cesari was a convincing Michonnet. The conducting of Panizza had verve and accuracy. A ballet divertissement designed by Jorge Tumin was danced with Ciro Figueroa and Wasil Tupin as soloists.

Mefistofele Impresses

The revival of Boito's Mefistofele, conducted by Serafin, was the best performance to date this season. Chorus excellence was noted in the Prologue, under training of Tulio Boni. Rossi Lemeni's characterization of the title role was impressive in force and intensity. As Faust, Poggi displayed a beautiful voice directed by fine intelligence. Marguerite was alternately sung by Pili Martorelli, with brilliant high tones, and Elena Arizmendi with refined tone and deep feeling. As Elena, Barbato was outstanding in presence and dramatic power. Pio Troisi was the able stage director.

After a long absence here, Puccini's Girl of the Golden West was restored, and seemed, except for a few passages, uninspired today. A brilliant interpretation helped it to succeed. Barbato was finely suited to the taxing role of Minnie. Analoro was credible in appearance as Dick, and sang with musicianship. The veteran Carlo Galeffi as Jack Rance performed the difficult part in masterful fashion. Panizza gave an eloquent reading.

Rigal, recovered, exhibited her customary beauty of voice and dramatic skill in a later Traviata, and Poggi scored with a romantic and smooth performance as Alfred. Damiani's Germont was sung and acted in the "grand manner." Basaldua's decors again were lovely and evocative; one regrets that this great artist is no longer engaged at the Colon.

Manuel Rosenthal Conducts

The Municipal Symphonic Orchestra presented a conductor new here—Manuel Rosenthal, of the Seattle Symphony. The players performed with a finish, spirit and beauty which they never displayed before. His concerts included the Paganini Concerto No. 1, played with mastery by Ruggiero Ricci. Other soloists were Wilhelm Kempff, outstanding in the Schumann Piano Concerto, and Byron Janis, in the Rachmaninoff Second Concerto. Escenas Argentinas by Lopez Buchardo and a new Concerto Per Instrumenti by the Italian composer Cesare Brero were other features of Rosenthal's concerts, who as his farewell gave a magnificent reading of Stravinsky's Sacre du Printemps.

Spanish Conductor Bows

Ataulfo Argenta, who has been called Spain's foremost living conductor, and the present leader of the Madrid National Orchestra, made his first appearance here with the L. R. A. (Radio del Estado) Orchestra. He revealed unusual gifts, which included an authoritative personality, ability to get dramatic effects from the scores, and a grasp of technical details, being a thorough musician. His Tchaikovsky's Pathetique had tragic intensity; Strauss' Don Juan brilliant color and emotion; and Falla's Three-Cornered Hat rhythmic incisiveness and powerful climaxes.

The Amigos de la Musica presented Désiré Defauw as guest conductor of a highly select program listing a Prelude and Toccata by Jose M. Castro, Couperin's Concert dans le Gout Théatral, four lieder from Hindemith's Das Marienleben, sung by Hilde Mattauch, the adagio from Berg's Chamber Concerto for violin and wind instruments, and the Brahms Serenade No. 1. He gave delicious ebullience to the Couperin, and the Hindemith and Berg works were effectively set forth.

Recitals by Notables

Besides appearing here as soloists, Ricci, Backhaus, Rubinstein, Kempff, Janis, Daniel Ericourt, Amparo and Jose Iturbi (joint program) and Poldi Mildner offered several recitals before capacity audiences. Beniamino Gigli made many appearances before his faithful admirers, showing that he retains his velvet mezza-voce and golden vocal timbre. Todd Duncan, Negro baritone, in a recital at the Colon, revealed musicianship and sensitive understanding, fine quality and richness of voice, much appreciated in a superior program. . . . Mrinalini Sarabhai and her company of Hindu dancers and musicians also were acclaimed in programs marked by fascinating dance art and gorgeous costumes.

Brazil's Fare Includes Both Bach and Ballet

By Ceicao de Barros Barreto

RIO DE JANEIRO.—A huge audience overflowing onto the stage greeted Artur Rubinstein at the first several recitals he gave for the Brazilian Association of Concerts. Absent from Rio for eleven years, he returned in convincing musical form, mastering all technical problems, and showing poetic insight and singing lyricism. His series included an all-Chopin list, and works ranging from Beethoven's Appassionata and the Bach Chaconne to scores by Villa-Lobos, Stravinsky and other moderns. He was also soloist with the Brazil Symphonic Orchestra, under Nino Sanzogno, in three concerts, Beethoven's No. 4, Chopin's No. 2 and Tchaikovsky's First. The pianist's consummate artistry was much in evidence, and he had beautiful support from conductor and orchestra.

Wilhelm Kempff appeared at the Teatro Municipal in the Cultura Artistica series, playing with great authority, outstanding being his interpretation of Brahms' Sonata in F minor; he also gave a Mozart Sonata, works of Handel, Rameau, a Chopin group, and Mignone's Lenda Sertaneja No. 8.

PAN-AMERICAN GESTURE . . . Igor Gorin, L. baritone, and Mayor Vincent Impellitteri of New York City after their appearance on a Good Will Program broadcast to Uruguay, commemorating the 20th anniversary of Difusoras del Uruguay.

Kempff was also the soloist in a Beethoven concert given by the Brazilian Symphonic Orchestra under a guest conductor from the U. S., Manuel Rosenthal, his reading of the Third Concerto marked by brilliancy. Other fare included the Sixth Symphony and Leonore Overture No. 3.

Further Solo Appearances

Rosenthal directed several concerts with the orchestra, impressing with his fine qualities as a leader and solid, musicianly virtues. He was at his best in a French program, by Berlioz, Franck, Chabrier and Ravel (Jacqueline Potier was soloist in a superb reading of the Piano Concerto by the last-named).

Ruggiero Ricci was the soloist in another Rosenthal concert, playing the Tchaikovsky Concerto with bravura spirit and technical skill. This program was under the auspices of the Cultura Artistica and also presented items by Weber, Brahms (Second Symphony) and Nepomuceno's Serenade.

Sanzogno in his guest appearances with this orchestra offered the first Rio hearing of Hindemith's Eight Pieces in the First Position for strings; Moussorgsky's prelude to Khovantschina, and Bloch's Schelomo, with Georges Bekefi as the exciting cello soloist (also excelling in phrasing and style in a Vivaldi-Dandelot Concerto from the Estro Armonico). Sanzogno gave works by Stravinsky, Prokofieff, Haydn, Borodin, Dvorak, Mignone and Oswald, and led the Brazilian Symphonic Orchestra in an extra concert at the Red Theatre. With the Brazilian violinist Marilia Hespanha soloist in Bruch's Concerto in G minor, an eloquent reading with accurate tone, phrasing, and expressiveness.

The American singers Lawrence Winters and Todd Duncan, the latter in a first visit to this country, were heard at the Teatro Municipal in recitals. Both baritones disclosed well-schooled voices of wide range and good quality in Lieder, art songs and spirituals. Applause was enthusiastic at all the recitals and many encores were added.

NEW YORK CONCERTS

CARNEGIE HALL

Corelli Concert, Dean Eckertsen conducting, Sept. 29, E.—A concert of great interest, both historically and in musical content, this was said to have been the first New York hearing, *in toto*, of the twelve Concerto Grossi of Arcangelo Corelli. Mr. Eckertsen assembled a string chamber group composed of players from leading orchestras of the city, and as soloists Mischa Mischakoff and Hugo Kolberg, concertmasters respectively of the NBC Symphony and N. Y. City Opera; Laszlo Varga, solo cellist of the N. Y. Philharmonic-Symphony; and Hermann Chessid, harpsichordist, the last providing the difficult figured bass accompaniments. Their expert work was a tower of strength throughout the evening.

The lengthy program, which began at 8 p.m., occupied about three hours. In this time, there was revealed a great variety of musical mastery and of beguiling tonal effects, exhibited with most distinction in the eight opening "Church" Concerti, of which the third and the eighth are particularly noble. There was also a delightful review of early dance forms, such as sarabandes and gavottes, as well as a remarkable preview of many features of Bach and Handel style in the contrasted sections of intricate polyphonic developments. The fact that Corelli was a poetic soul, as well as a master remarkably ahead of his day in many particulars, was well demonstrated by the accomplished conductor and his players. R. M. K.

SAM MORGENSTERN, choral director of the Mannes Music School, head of the new adult choral ensemble there. The group will appear at Town Hall on Jan. 27 in the New Friends of Music production of Purcell's Dido and Aeneas.

TOWN HALL

Oscar Brand, Sept. 22, E.—Mr. Brand, known as a folksong singer on the radio, offered an evening of works in this field. Informality marked the program, which he sometimes accompanied on his own guitar, and in other numbers was assisted by Jerry Silverman, guitarist, Philip Raiguel, violinist, and Dave Sear, banjoist. An excellent entertainer, he made the most of rather limited vocal equipment, and gave his interpretations appeal through charm, humor and fine diction. In one of the numbers he had the benefit of special instrumental accompaniments by Douglas Townsend. There was a capacity, enthusiastic audience. H. W. L.

Stanley Weiner, Sept. 27, E.—The violinist, concertmaster of the Indianapolis Symphony Orchestra, appeared in a conventional, solid list, including the Sonata No. 1 in G minor for violin alone of Bach, sonatas of Handel and Martinu, the Mozart Adagio in E, K. 261, and works of Suk, Paganini, Bartok, and Ravel. The late-summer dampness of the evening was probably responsible for some faulty intonation during the first half of the concert. In the accessible and highly expressive Martinu Third Sonata, Mr. Weiner revealed intensity of feeling; the lovely adagio movement received a particularly affectionate perusal. Joseph Seiger's piano support was everywhere alert and in good taste, rising to heights of considerable power in the Martinu sonata. E. S. B.

Harriet Griffith, Oct. 3, E.—In her first major New York recital, Miss Griffith disclosed an ample degree of talent, as yet unrealized to the full, plus indications of sincere, serious application to technical and interpretative study. She was undoubtedly handicapped by the new unfamiliar "Strad" violin which she used at this time. Included in her program were the Vivaldi-Respighi Sonata in D major; Vieuxtemps' D minor Concerto and works of Brahms, Tartini, Debussy, Murat and Bartok. Milton Kaye was the accompanist. M. C.

Leopold Mittman and **David Soyer,** Oct. 4, E.—The recital of sonatas for cello and piano offered by the two artists held moments of much musical beauty, as each player is gifted and mellowed by experience in his own field. Any lack of duo unity in tonal effects or phrasing may be ascribed to this fact that this individually superior technical skill had not as yet been merged into perfect ensemble playing. There was outstanding merit, however, which augurs favorably for future recitals. Mr. Soyer's clear, brilliant cello tone and the lovely sensitivity to color and nuance of Mr. Mittman's piano playing were pleasurable facets in an interesting performance. The program included Barber's Sonata, op. 6; Brahms' Sonata in F; Fauré's Second Sonata; and Mendelssohn's D major Sonata. M. C.

CARNEGIE RECITAL HALL

Leon Rudin, Sept. 26, E.—Appearing in one of the Interval Concert series, Mr. Rudin, a member of the New York Philharmonic Symphony, proved a dependable performer of violin music. His tone was broad and pleasing, his intonation firm, and his musicianship intensive and immaculate in phrasing. The program opened with a new American work, a Sonata by Walter Spencer Huffmann, of fairly conventional but adept makeup, which gave virtuosic opportunities to the performer. Brahms' Sonata in G major was played with dignity and breadth, with Irving Owen as a capable piano associate throughout the program. The Walter Piston Sonata was done with spirit and bravura. A final brace of shorter works by Prokofieff, Fauré and Paganini provided a brilliant conclusion. F. H.

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TOOS BAAS, soprano, introduced in Town Hall on Oct. 7, is now on a concert tour of the Middle West. Miss Baas, born in Holland, made her debut there with the Symphony Orchestra of Utrecht under Willem van Otterloo. Now a resident of Bogota, Colombia, she also has sung in South America.

Season Is Launched By Philadelphians

By Samuel L. Singer

PHILADELPHIA. — An all-orchestral program of staples, according to recent custom, opened the Philadelphia Orchestra's 52nd season Oct. 5-6-8, at the Academy of Music. Eugene Ormandy, back from European triumphs, was on the podium.

The orchestra appeared in mid-season form from the first notes of the Prelude to Die Meistersinger, which for this listener never fails to offer something new at each hearing. The main number was the Franck Symphony, which Ormandy conducted with unbridled enthusiasm in the outer movements. The lovely slow movement benefited by comparative restraint; indeed, there were some ethereal effects from the string section. The second half contained Death and Transfiguration, in which Ormandy was successful as always, and the conductor's virtuoso transcription of Bach's organ Toccata and Fugue in D minor.

Philadelphia's Fall Plans Include Opera and Concerts

PHILADELPHIA. — De Sabata, Hilsberg and Beecham have been announced as guest conductors for the Philadelphia Orchestra's 52nd season, with Ormandy directing 23 pairs of concerts.

The Philadelphia Civic Grand Opera plans ten performances, selected from Andrea Chenier, Nabucco, Thais, Tristan, Turandot, Aida, Boheme, Carmen, "Cav-Pag," Faust, Lucia, Rigoletto, Traviata and Trovatore. Another bill may be devoted to three one-act works.

The Philadelphia La Scala, also planning ten operas, has asked its subscribers to vote for its choices from a repertoire of 19, including Andrea Chenier, Favorita, Forza del Destino, Gioconda, Lohengrin, Norma, Turandot and a dozen Italian-French staples.

The Philadelphia Forum's coming season will present the Boston Symphony, Ballet Theater, Ballet Russe, Wagner Opera Co. in Traviata, Little Orchestra Society with Vronsky and Babin, Singing Boys of Norway, and four joint programs: Eileen Farrell, Cesare Siepi and Monique de la Bruchollerie, pianist; Susan Reed, John Sebastian and Euzkadi; Mata and Hari with Imogene Coca; and the First Drama Quartet (Laughton, Boyer, Hardwicke and Agnes Moorehead).

Emma Feldman's All-Star Concert Series promises the New York Philharmonic-Symphony, with Mitropoulos and Michael Rabin, boy violinist; the New York City Opera in Love for Three Oranges, Sadler's Wells Ballet, de los Angeles, Heifetz, Kapell, Rubinstein and Stern. S. L. S.

THE DYBBUK

(*Continued from page 7*)

melodic invention and structural design to more routine level, while the scene of the exorcism lacks the greatness required by the drama. Here stagecraft supersedes the power of the music which in the splendid first act constantly takes first place. It is typical that the highlight of this last act, the judgment of the Rabbi, is not sung but spoken; that in this decisive moment less importance is given to music than to the word. However, with all its shortcomings, Tamkin's Dybbuk is an effective opera, especially if given an outstanding production such as the City Center put on.

Production Excels

Joseph Rosenstock, the musical director, gave a brilliant reading of the very difficult score. Especially praiseworthy was the convincing delicacy of his orchestral accompaniment. Irving Pichel, the stage director, proved his familiarity with the unusual subject. The settings by Doboujinsky were colorful, imaginative and practical. As choreographer, Sophie Maslow made an important contribution to the success of the production. The costumes by Ruth Morley were colorful and had style.

Patricia Neway as Leah and Robert Rounseville as Channon headed the cast of distinguished singers. Mr. Rounseville's first act scene, Shir ha Shirim (Song of Songs) was a virtuoso effort in vocalism and acting. Miss Neway in histronics and singing, especially in her second act scene, was superb. Mack Harrell as Rabbi Azrael impressed with the simplicity, dignity and human warmth he bestowed upon his difficult assignment. Very impressive also were Carlton Gauld as the sinner Sender, and Lawrence Winters as the Messenger. But every artist in the huge ensemble contributed to the success of this artistic event.

Mr. Tamkin composed this score 20 years ago. The experience of the performance will certainly help him in the writing of his next opera, if he plans to go on composing for the musico-dramatic stage, a task for which he is well suited. The rousing success of this world premiere and the vociferous applause which called the composer, librettist and all the participants many times before the curtain, should prove to him that his work conquered the first-night audience.

Manon Opens Series

The New York Opera series opened at City Center on Sept. 27, with the successful production of last season, Massenet's Manon. The fresh spontaneity and gay spirit of the performance were again marked, and coupled with the mellifluous music and brilliance of the action won enthusiastic applause from the capacity audience. There were a few flaws in vocal production, but the cumulative effect was excellent. David Poleri, as Des Grieux, particularly scored in his second act aria and in the St. Sulpice scene; Ann Ayars was delightfully appealing in the title role. Commendable work by the supporting cast enhanced the presentation. Others heard were Carlton Gauld, James Pease, Michael Pollock, George Jongeyans, Dorothy MacNeil, Edith Evans, Mary Le Sawyer and Richard Wentworth. Jose Ruben directed the stage, and Jean Morel conducted with excellent feeling for style. M. C.

DAPHNEE SYLVA, coloratura soprano, daughter of Marguerita Sylva, opera singer, will make her New York debut in a recital at Town Hall on Oct. 23.

Shaw to Give Choral Series

A Choral Masterwork Series is being given under the baton of Robert Shaw, by the Shaw Chorale and Concert Orchestra, the Collegiate Chorale, RCA Victor Symphony Orchestra, and the Crane Chorus and Orchestra of Potsdam, N. Y., in Carnegie Hall on seven Sunday evenings, Jan. 6 and 27, Feb. 3 and 17, April 13 and 27, and May 11. The programs include the American premieres of Bartok's Cantata Profana, The Enchanted Deer, and Poulenc's Stabat Mater, the New York premieres of Dello Joio's Psalm of David and Bernard Rogers' Passion, also Bach's Mass in B minor, Mozart's Requiem, Beethoven's Missa Solemnis, Stravinsky's Symphony of Psalms, Haydn's Creation, and shorter works of Ravel, Debussy, Hindemith, Brahms, Des Pres, Bach, and Schuetz.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TIH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Oct. 15. Little Orchestra Society, TH, E.
Oct. 16. The Philadelphia Orchestra, CH, E.
Oct. 17. Martial Singher, baritone, TH, E.
Oct. 18. New York Philharmonic-Symphony Society, CH, E; Fania Chapiro, pianist, TH, E.
Oct. 19. New York Philharmonic-Symphony Society, CH, A; Fredell Lack, violinist, TH, E; Douglas Johnson, pianist, CRH, E.
Oct. 20. New York Philharmonic-Symphony Young People's Concert, TH, A; Ingus Naruns, cellist, TH, E.
Oct. 21. New York Philharmonic-Symphony Society, CH, A; Alfred Breuning, violinist, TH, 5:30 p.m.; Calvin Dash, baritone, TH, 5:30 p.m.; Thomas O'Brien, tenor, TH, E; Dorothea Fleming, contralto, and William Sparda, pianist, CFCH, 5:30 p.m.; Marian Ward, mezoz-soprano, and Hilda Reid, pianist, CFCH, E.
Oct. 22. Leonard Hungerford, pianist, TH, E.
Oct. 23. Perry O'Neill, pianist, CH, E; Daphnee Sylva, soprano, TH, E.
Oct. 24. Samson Francois, pianist, CH, E; Bernhard Weiser, pianist, TH, E.
Oct. 25. New York Philharmonic-Symphony Society, CH, E; Alice Krieger, pianist, CRH, E.
Oct. 26. New York Philharmonic-Symphony Society, CH, A; Janice Moudry, contralto, TH, E; Victoria Rebollo, soprano, CRH, E.
Oct. 27. New York Philharmonic-Symphony Society, CH, E.
Oct. 28. New York Philharmonic-Symphony Society, CH, A; Hortense Love, soprano, TH, A; Hazel Griggs, pianist, TH, 5:30 p.m.; Mario Jazzetti, pianist, TH, E; Marienka Michna, pianist, CRH, A; Jacques Voois, pianist, CRH, E; New York Flute Club, CFCH, 5:30 p.m.
Oct. 29. Max Pollikoff, violinist, CH, E; Mary Bothwell, soprano, TH, E; Compositions of Lazare Saminsky, CRH, E.
Oct. 30. Raymond Lewenthal, pianist, CH, E; Nadia Koutzen, violinist, TH, E.
Oct. 31. Martial Singher, baritone, TH, E.

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Reviving Vivaldi Scores Hobby of Louis Kaufman

One of the brilliant events of the recent music season was the English debut of Louis Kaufman on the Third Program of the B.B.C. in May. Mr. Kaufman, whose discovery of the missing Vivaldi Concerti represents an interesting piece of research, introduced these scores to a British audience.

The American violinist gave a first performance in England of the middle four concerti of Opus 8, Il Cimento dell'Armonia e dell'Inventione, accompanied by a section of the Royal Philharmonic Orchestra, Walter Goehr conducting, with Boris Ord at the harpsichord. In July, Mr. Kaufman played the 9th, 10th, 11th and 12th concerti of this same series over B.B.C.

The past year has been an exceptionally busy one for Mr. Kaufman. Returning from a six months' concert tour of Europe in December, 1950, he began his annual American tour with a New York engagement in the Columbia University series. He continued with recitals in Baltimore, Detroit, Los Angeles and with a tour of colleges in Idaho, Oregan and Washington. After a concert in Richmond, Va., Mr. Kaufman was soloist with the Chicago Symphony Orchestra conducted by Rafael Kubelik on April 3, 12 and 13, playing the Second Milhaud Concerto, which he recorded last summer with the composer and the French National Orchestra in Paris for Capitol Records.

He was heard on the Artist Series of WQXR on April 7 and 14 and served as commentator for programs of his recordings of the entire Opus 8 series of 12 concerti for violin and string orchestra by Vivaldi. These Concert Hall recordings were played on three Saturday afternoons on April 7, 14 and 21 in a Vivaldi Festival series. The first four concerti of this series are known as The Four Seasons, and Mr. Kaufman's recordings of them were awarded the Grand Prix du Disque for 1950 in Paris.

Mr. Kaufman was soloist with the Seattle Symphony Orchestra conducted by Manuel Rosenthal for the Standard Symphony Hour broadcast on April 29, playing Beethoven's Romanze in F and the Havanaise of Saint-Saens. Two days later he sailed, with Mrs. Kaufman, on the SS. Queen Mary to give the concerts in Britain mentioned above.

RECORDING MILHAUD'S SECOND CONCERTO, with the composer as conductor, Louis Kaufman pauses for a chat. The French Orchestre National was the ensemble with which the violinist appeared as soloist in a recording for Capitol made in Paris.

Plans Second Vivaldi Series

The violinist has also been engaged for the world broadcast premiere of Vivaldi's op. 9, subtitled Cythera, and containing 12 violin concertos, in a series of half-hour broadcasts over Radio Flamande in Brussels. These will take place from 8:30 to 9 p.m. on Oct. 10, Nov. 12, Nov. 26 and Dec. 10 with the string orchestra of the N.I.R. conducted by Leonce Gras.

In November he is to make his debut in French North Africa, playing with the orchestra in Algiers, Tunis and Rabat, Morocco, and to give recitals with piano under auspices of the French Radio (which will broadcast all the concerts).

On Nov. 6 Kaufman will be heard on the third program of the B.B.C. in a program of *"Gebrauchsmusik"* with the pianist Frederick Stone. They will play the Hindemith Sonata, op. 11, No. 2, and an early sonata of Johann Mattheson. Kaufman will give the Dutch premiere of the 12 concertos of Vivaldi's Opus 8 for Radio Hilversum at the end of November, just 226 years after the great work was published in Amsterdam in 1725 by Michele Carlo le Cene. By a quirk of fate, this edition does not exist in the Netherlands any longer and they will use in performance Mr. Kaufman's photostats of this first edition.

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New Christmas Music Has Wide Selectivity

Choirmasters are now in the throes of preparing the special programs for their singers that give color to yearend days. The new issues for Christmas annually provide an interesting portent of the melodic feast on that holiday. Added to the staples of the repertoire, they supply material notable for its usefulness and in large part of simple directness of style.

The following are some of the publications which have reached this desk:

Cantatas: Christ Reborn, music by Leo Sowerby, text by Edward Borgers, is a 40-minute cantata for mixed voices and organ in the modern style. This begins with a dramatic chorus in which the woes of a world prone to war are depicted, and urges the necessity for a return to Christ and his message to the earth. There is a prominent part for an Evangelist (tenor), also shorter solos for Mary (mezzo), Mars (tenor) and First, Second and Third Wise Men, who in turn personify art, science and philanthropy. The text is a philosophic one with a definite message, and the style includes a large ingredient of chromaticism and some acerbic coloring. The music is constructed in skilled manner and is highly dramatic. (H. W. Gray Co., $1.)

The Nativity, text and music by Roger C. Wilson, based on traditional hymns and carols, is a 57-page work for mixed voices and piano or organ (Hammond registration included). The episodes are short and entitled The Prophecy, The Annunciation, Bethlehem, The Shepherds, At the Manger, The Wise Men, and Gloria in Excelsis Deo. Solos for baritone, tenor, soprano, mezzo-soprano, and bass are included, also a three-part women's chorus. Not too exacting, and of a popular, melodious character. (Lorenz Publishing Co., $1.)

Followers of the Star, a Christmas Cantata for four-part chorus of mixed voices, and piano or organ, with incidental soprano and mezzo-soprano soli, by William H. Neidlinger, arr. by Carl Deis. This work is written simply and with effective alternation of choral with a few solo pages. It includes 43 octavo pages, comprising nine numbers, and has text drawn from the Scriptures. Beginning with the mixed chorus "There were shepherds abiding in the fields," it ends with a melodious *ff* chorus on the theme, "Let us today follow that way, To the Manger and the Child." (G. Schirmer, $1 in the U. S.).

The Infant, Jesus, a Christmas Cantata for solo voices, mixed chorus and organ or piano, by William Stickles (Chappell & Co., Inc., $1) has a text derived from the Scriptures. Features are a choral overture and choral postlude for congregation (singing in unison) and choir. With the exception of quotations of two familiar hymns in these portions, the score is of new music, clear, singable, tuneful, and very easy to perform. 45 octavo pages.

Pageant: A Christmas Carol Pageant, by Angela Diller and Kate Stearns Page is a cheerful and attractive book of 58 pages, embracing 30 traditional carols, with stage directions and actual drawings of the suggested costumes. There is an interesting action, with musical passages for piano or organ accompanying entrances, exits and the like. The book is charmingly illustrated by Lucia

Tallarico. (G. Schirmer, score 75 cents; words and melodies of the carols, 25 cents.)

Carols and Anthems for SATB: The Manger Dim, by Claude Means, uses a text adapted from Gautier (1780-1869) by Nadine Moore, and is a buoyantly descriptive number for organ and mixed voices, ending in an *fff* climax. As Dew in April, by Mathilde McKinney, is a setting of the exquisite 15th century anonymous lyric, "I sing of a maiden makeless (matchless)," and uses some attractive archaic color in its two-page a cappella setting. Let Christians All employs a traditional tune freely transcribed by Robert Elmore and words from an old church gallery book, a joyous number of sturdy sort. (J. Fischer & Bro., respectively 18c, 15c and 25c.)

O Rejoice, Ye Christians, Loudly is the well-known setting by J. S. Bach for a cappella chorus, edited by Peter J. Wilhousky. The brief chorale is beautifully harmonized. (Carl Fischer, 15c.)

Go, Tell Thy Son, music by William A. Goldsworthy, text by Pascal Harrower, is a tender depiction of the coming of Christ in human terms, and includes the lines, "O mother of all mothers, hear the cry of children like thine own; the world is weary of their calling. . . ." The musical style is melodious, with accompaniment for organ. (M. Witmark & Sons, 18c.)

And Glory Shone Around, by J. De Forest Cline, is a new melody written to While Shepherds Watched Their Flocks by Night. It has a piano part for rehearsal only, and features a soprano solo and some attractive humming effects. (Remick Music Corp., 18c.)

In Bethlehem is an arrangement of O Little Town of Bethlehem and other familiar carols (soprano solo, Silent Night) by Frances B. Toelle. It begins with a short humming section for the four voices, then develops the carols with broad and traditional harmonies. Piano accompaniment. Saw You Never, in the Twilight, music by Homer Whitford, text by Cecil Alexander, is a vigorously striding Christmas song for four mixed voices. Piano part for rehearsal only. Puer Natus in Bethlehem, the traditional Plainsong carol, is arranged by Paul F. Laubenstein with use of polyphony—an attractive item with both Latin and English text, piano or organ accompaniment. (J. Fischer & Bro., 18 cents each.)

For Treble of Women's Voices: The Flute Carol, a simple and joyful French work, has been given a delightful arrangement by Alinda B. Couper, who also supplies the English text. It begins: "I hear a flute, Touraloura lou, lou, lou. . . ." Here with the Ox and Donkey Gray, a French lullaby carol, also set by Alinda Couper, is similarly appealing and characteristic, for junior choir (SA) and two soprano soli. The Little Black Lamb, by Dorothy Radde Emery, is a SSAA setting of words by Virginia Lankford, of tender sort, telling of the little animal which "frolicked on its spindly legs" while the solemn miracle of the Star unfolded. (J. Fischer & Bro., 18 cents each.)

Mary's Lullaby, music by Harry Seitz, poem by Lizette Reese, is a lullaby for two-part treble voices with a pleasing rocking theme, which ends *ppp*; two pages, with piano accompaniment. (Remick Music Corp., 16c.)

O Little Hills of Nazareth has a melodious setting by Geoffrey O'Hara of words by Herbert J. Brandon, the music arranged for SSA by Douglas McLean. There is an arpeggio accompaniment in the piano part; the music dies out softly at the close. (M. Witmark & Sons, 16c.)

For Male Voices

The Twelve Days of Christmas, the traditional British carol arranged by Channing Lefebvre for TTBB, is jolly in the extreme, with its series of gifts in ever-increasing numbers. (Galaxy Music Corp., 20 cents.)

Lo, The Messiah (Ecco il Messia), by Mario Castelnuovo-Tedesco, for TTBB with piano accompaniment, is an interesting new work by the distinguished composer, setting lyrics by Lucrezia De Medici, with an English version by Lois E. Neupert. The text begins "Lo, the Messiah, the blessed one, Him and His mother Maria; Oh, come ye, hosts of heaven, in everlasting chorus, . . . with joy and feasting unto the Lord of Lords." It has a solemn melody employing many harmonies of the fourth, and mounts to a resonant conclusion, *ff*. 30 pages. (Galaxy Music Corp., 25 cents.)

As It Fell upon a Night, English carol for TTBB with tenor solo, has been harmonized by Katherine K. Davis; with some attractive roulades, and a delightful conclusion in soft tones. A tenor solo is provided. Piano accompaniment. (Galaxy Music Corp., 20 cents.)

(*Continued on page 28*)

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"Met" Fledermaus Company Opens in Philadelphia

PHILADELPHIA.—The first company sent out by the Metropolitan Opera Association to present a single production on tour opened its itinerary in Johann Strauss' Die Fledermaus at the Academy of Music before a sold-out house on Sept. 24. The local stay was scheduled to extend over a week, and launched a tour of more than three months.

With the new English lyrics by Howard Dietz, and text by Garson Kanin, the production staged by the latter and conducted by Tibor Kozma, with *décors* and costumes by Rolf Gerard, the ballet directed by the "Met's" new ballet master Zachary Solov, an ensemble largely of young American singers won laurels in presenting a well-integrated, spirited performance. One of the striking features of the evening was the excellence of the English enunciation in dialogue and song, adding much in projecting the charm and humor of book and music.

Donald Dame was Eisenstein, and in song and word gave a lovable portrayal of this charming rogue. As Rosalinde, Brenda Lewis was elegant, full of verve and vocally brilliant. Virginia MacWatters, as Adele, sketched with broad humor and agile coloratura the chamber maid's droll adventures. William Horne, as Alfred, with his tenor voice beguiled Rosalinda, and the audience as well. John Tyers as Falke had grace and charm; Kenneth Schon as Frank, dignity and pompousness. Vera Bryner portrayed Orlofsky with appeal and the necessary decadence. Howard Jarrat was Blind; and Jack Gilford, the "Met's" original Frosch, repeated his antics as the tipsy jailer. Some rough spots will certainly be straightened out in later performances, and the orchestra will gain in lightness and transparency.

The tour is solidly booked through Jan. 9, 1952, with negotiations for many more weeks about to be successfully concluded. This ensemble should prove a good-will ambassador *par excellence* for the Metropolitan. H. W. L.

Menuhin Opens Japan Tour

TOKYO.—Yehudi Menuhin and his accompanist Adolph Baller arrived at the Haneda International Airport here from the U. S. on Sept. 15 for a two months' tour of 25 concerts in 12 principal cities. Mr. Menuhin told the representative of the Musical Courier that he hoped his performances here would serve the cause of U. S.-Japanese cultural interchange. He is the first artist of world renown to visit this country in 14 years.

ARRIVING IN JAPAN. Menuhin is greeted by some youthful admirers.

The violinist's schedule included two recitals at Hibiya Public Hall here, then five in Osaka, before returning to give three more Tokyo concerts. Following ten appearances on tour, which are to take him as far north as Sapporo in Hokkaido and as far south as Fukuoka in Kyushu, he will come back for four orchestra concerts here during the second half of October. Menuhin will also play in three programs with the NHK (former Nippon Philharmonic) Symphony Orchestra under Hidemaro Konoe. The tickets for his appearances were all sold out long in advance. T. K.

Plans Artist Exchange with Italy

Central Artists Management, Inc., has completed negotiations with the Ferrone-Ansalone Theatrical Enterprises Agency in Italy for an exclusive exchange of artists in the two hemispheres. Under the agreement, Ferrone-Ansalone artists will be booked through CAM in this country; CAM artists will be booked in Europe by Ferrone-Ansalone. Last year CAM brought Anna Maria Alberghetti to the United States.

Bachauer's N. Y. Hearings

Gina Bachauer, soloist with the New York Philharmonic-Symphony on Nov. 8, 9 and 11, will follow this engagement with three other New York appearances this season—at the Frick Museum, Nov. 18; with the New York People's Symphony at Washington Irving High School Nov. 24, and Feb. 6 Town Hall recital.

Louisville Orchestra Plans

The Louisville Orchestra, under Robert Whitney, will again present five concert pairs, each featuring a world-premiere. A new work by Villa-Lobos opens the series, Nov. 4 and 8, with Dorothea Adkins and Ann Monks, duo-pianists, soloists. Other composers and soloists are Norman Dello Joio and Martha Graham, dancer, Dec. 5 and 6; Carl Bricken and Harold Borden, tenor, Jan. 9 and 10; Virgil Thomson and Mack Harrell, baritone, Feb. 6 and 7; Otto Luening and William Kapell, pianist, March 5 and 6.

Opera House Proposed For Washington

WASHINGTON, D. C.—An operatic house for the Nation's Capital was urged by Rep. Carroll D. Kearns (R., Penna.), who said he would introduce a bill to have one built. The measure would establish a National War Memorial Theatre and Opera Commission. It proposes that the Opera Commission include representatives of veterans' groups, the Defense and Interior Departments, the Veterans' Administration, Fine Arts Commission, Musical Educators National Conference, and American Educational Theatre Association.

Monteux in Former Role

HANCOCK, ME.—Pierre Monteux, conductor of the San Francisco Symphony, played his viola for the first time in many years in a program here on Sept. 2. With his son, Claude Monteux, flutist, and Anshel Brusilow, violinist, Mr. Monteux played a Beethoven trio, and he also was part of a quartet accompanying Virginia Davis, soprano, in a first performance of five folksongs arranged for quartet and voice by Hilda Davis. Other members of the quartet were Mr. Brusilow, Elly Hemskerk, violinist of the Concertgebouw Orchestra in Amsterdam, and Jerome Goodman, 18-year-old cellist of Philadelphia.

English Director for "Met" Carmen

The Metropolitan Opera's new production of Bizet's Carmen, scheduled for the coming season, will be directed by Tyrone Guthrie, director of London's Old Vic. As announced by Rudolf Bing last April, the musical director of the revival will be Fritz Reiner, and scenery and costumes will be designed by Rolf Gerard, who is also preparing new productions of Verdi's Aida and Mozart's Cosi Fan Tutte for the 1951-52 season, which opens on Nov. 13.

St. Louis Symphony Announces Schedule

ST. LOUIS, MO. — The St. Louis Symphony Orchestra will open its 72nd season on Oct. 19, Vladimir Golschmann inaugurating his 21st year as resident conductor and musical director. The schedule includes the usual twenty pairs of subscription concerts, a number of popular and special events, and the customary tours. Guest conductors appearing with the orchestra for the first time are Dimitri Mitropoulos and Victor De Sabata.

Assisting artists are Artur Rubinstein, Alexander Uninsky, Rudolf Firkusny, William Kapell, Aldo Ciccolini, and Friedrich Gulda, pianists, as well as the duo team of Luboshutz and Nemenoff. Violinists will be Michael Rabin, Isaac Stern, Szymon Goldberg, Nathan Milstein and Arthur Grumiaux. The orchestra's first violist, Herbert Van Den Burg, is to be heard in Berlioz' Harold in Italy. Vocalists engaged are Suzanne Danco and Ljuba Welitch, the latter to be heard in the finale of Strauss' Salome.

Mr. Golschmann, now dean of conductors of American orchestras in point of continuous service with one ensemble, will present three of the twenty concert pairs without soloist, and the two pairs by the guest conductors will also be all-orchestral.

During the past summer, Mr. Golschmann appeared as guest conductor of the Orchestre National in Paris; in Caracas, Venezuela, where the concerts attracted the largest crowds ever assembled there for such events, at the Lewisohn Stadium in New York; and in Montreal where records were also broken. He received the honorary degree of Doctor of Letters from Washington University.

Municipal Opera Finale

The St. Louis Municipal Opera closed its annual season with a two-week showing of Strauss' The Great Waltz. All of the 1,255 guarantors were reimbursed for the amounts advanced to start the season. The total attendance was 723,026 for 85 of the 88 scheduled performances, a decline of 84,600 from the 1950 attendance of 807,186 for 84 performances last year. While the expenses were the highest in the association's history, they were just about offset by the slight rise in ticket prices this season. O. C.

Salzburg Marionettes in N. Y. Bow

Prefaced by an address by the Austrian Consul General, Dr. Franz Matsch, a preview program was given at Hunter College Auditorium on Oct. 2 by the Salzburg Marionettes, making their first visit to the United States. The organization, famous in Europe, will appear in many cities under the management of Jack Adams. The director, Prof. Hermann Eicher, appeared before the curtain at the close for a series of bows demanded by the warmly applauding audience, which included Rudolf Bing and other well-known musical folk.

The program offered only a small part of the large repertoire of the group, but provided a good foretaste of the delights promised. It opened with Mozart's boyhood opera, Bastien and Bastienne, with arias sung in German (and superbly) by leading artists of Vienna and the score played ably by the orchestra of the Mozarteum; new English dialogue had been tape recorded, as were the musical portions. The three characters and sundry pastoral animals were engagingly portrayed. A second episode showed a ballerina resembling Pavlowa performing Saint-Saens' Swan gracefully. Finally came a play, A Concert at Schoenbrunn, depicting the appearance of Mozart and his sister Nannerl at that castle before Empress Maria Theresa, a historical study replete with humor. Both children performed for the monarch, and the second tableau ended with a minuet.

Also included in the repertoire for the tour are Mozart's operas, The False Gardener and The Impresario; Eine Kleine Nachtmusik in ballet form; four fairy tales, Rumpilstilskin, Snow White, Cinderella, and Red Riding Hood; and another humorous play, Mozart and the Butcher. The Salzburg Marionettes provide a unique experience for discriminating audiences. R. M. K.

UNA HADLEY, artist-student of Leslie Hodgson at the New York College of Music, will appear on Feb. 3 in the American Artists Series of 1951-52, sponsored by the Brooklyn Institute of Arts and Sciences.

Primrose Here in 1952

William Primrose has returned to England from a tour of Israel, where he gave ten performances with the Israel Symphony of the Bartok Viola Concerto, written for Mr. Primrose. The violist's engagements in the spring and summer have included playing in the inaugural week of the Festival of Britain at the new concert hall; appearance as soloist in the Benjamin Britten Festival in Aldeburgh, and, for the second time, in the Casals Festival; another return engagement at the Lucerne Festival. From July 14 through Aug. 14 he gave a master course at the Conservatoire de Musique in Geneva. Mr. Primrose returns to America in 1952, where his concerts include several with major symphony orchestras.

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THE PAGANINI QUARTET

Operas Sung at U. of Washington

SEATTLE. — A triple bill closed the annual Festival of Contemporary Music at the University of Washington's summer session. The works presented by the Opera Workshop of the school were Hindemith's Hin und Zurueck, Menotti's The Telephone, and Holst's Savitri. Four performances of this bill were given with musical direction under Dr. Stanley Chapple and staged by Ralph Rosinbum.

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Normal Breathing in Singing Is Result of Specific Training

Unaccentuated breathing as the background of good singing is stressed by Prof. Robert Korst, mentor of many successful singers here and abroad, and former leading baritone in European opera houses and in concert there and in this country.

"One often encounters a young singer making the mistake of singing with maximum breath before he has been able, through a separate program of training, to learn to use properly the resources of the breathing system in connection with the focus of vocal attack."

"What do you mean by a separate program of training?" Prof. Korst was asked.

"I mean a course of regular, actual physical exercises, assigned a place of equal importance with strictly musical studies. After functionally training the intercostal muscles of the upper and lower lungs, I base my training in breathing on Masdasnan, an ancient Hindustan method, akin to Yogi, but used in my studio in its physical rather than psychological aspect. Masdasnan, by the way, is described in the writings of Pythagoras, and was a part of the conventional education of ancient priests and statesmen, especially those whose power depended on oratory—creating co-vibration through their own maximum vibration of utterance.

"Along with this, my pupils sing, learning how volume, pitch and tone color are controlled with increasing ease as the proper function of the breath becomes automatic. Incidentally, I give each pupil both vocal and breathing exercises gauged for his own individual needs. I take none of either from books, nor do I repeat exactly a course for one pupil I have drawn up for another.

Registers—Real or Apparent

"Where do you stand on the question of 'registers,' Prof. Korst?" the interviewer inquired.

"You mean, do they 'exist ' Yes, indeed, in my opinion they do—very much so. But—in proper singing they don't exist for the listener. The transition should be so smoothly made that the hearer is unaware of it."

"What about diction?"

"Words, spoken or sung, are vowels within a framework of consonants. Technically well-compounded breath acts as a shock-absorber for the consonant sounds. These rules apply to all languages, and, conceived thus, one language is as 'singable' as another."

Speech vs. Song

The conversation turned to the singing and spoken word, and to certain roles, especially in musical comedy, where both singing and speaking are required. In Prof. Korst's view, a part of this kind, often harmful to a voice, can be assumed without injury, provided the singer derives his speaking technic from his vocal position, rather than vice versa. If he has at his command a technic equally applicable to speaking and singing, there is no change of focus and the vocal cords come through the experience without irritation.

"This," he went on, "like all questions of vocal emission, goes back again to breath, and the natural, unaccentuated way of breathing. For a human being to sing at all involves some challenge to nature—because nature created us mammals, not singing birds." M. L. S.

Little Orchestra Novelties

Among American works scheduled for premiere during the fifth season of the Little Orchestra Society under Thomas Scherman, which opens at Town Hall on Oct. 15, are Gail Kubik's Symphonie Concertante for trumpet, viola and piano; and Nicolai Lopatnikoff's Concerto in C Major for two pianos, to be played by Vronsky and Babin. Included also will be works by the three winning composers of the 1950 grants given by the National Institute of Arts and Letters, Suite for Trombone and Strings by Frank Wigglesworth; Concerto for Orchestra: Arevakal by Alan Hovhaness, and Piece for Orchestra by Leon Kirchner. Bohuslav Martinu's Concerto for Two Violins will be introduced to New York by Gerald and Wilfred Beal. Unfamiliar scores by Europeans to be performed are a Trumpet Concerto by Knudage Riisager (Denmark), a Concerto for Harp by Henri Zagwijn (Holland), a Concertino for Bassoon by Eugene Bozza (France), and a Petit Concert for Orchestra by Roger Vuataz (Switzerland). In each of these European pieces, a member of the orchestra will be soloist. Moura Lympany will play the Piano Concerto No. 1 in C Major by Alan Rawsthorne, English composer. Vivaldi's Concerto in A Major for two violins and Franz Danzi's Symphonie Concertante will both have first New York hearings.

BECOMES PHI BETA PATRON . . . Harold Borden (center), American tenor, artist-in-residence this summer at Georgetown College in Kentucky, was inducted as a patron into Phi Beta, national honorary music sorority, after his concert at the University of Kentucky. With Mr. Borden are Mrs. Harold Baker, l., national second vice-president, and Martha Stone, national councilwoman.

Columbia Artists Mgt. Elects

Columbia Artists Management, Inc., at its annual stockholders meeting on Oct. 4, elected the following directors: Ward French, Frederick C. Schang, Jr., Arthur Judson, Arthur Wisner, Robert Ferguson, F. C. Coppicus, Kurt Weinhold, Andre Mertens, Walter Brown, Ruth M. O'Neill, Ralph F. Colin, Horace J. Parmelee, William M. Judd. Immediately following the stockholders meeting, the board of directors elected the following officers: Ward French, chairman of the board; Arthur Judson, honorary president; Frederick C. Schang, Jr., president; vice-presidents, Walter Brown, Robert Ferguson, William M. Judd, Andre Mertens, Horace J. Parmelee, Kurt Weinhold, Arthur Wisner, Bruno Zirato; Ruth M. O'Neill, vice-pres., treasurer; Ralph F. Colin, secretary. Arthur Judson has again become a director as well as honorary president of Columbia Artists Management, Inc., after an interlude of three years.

Wins Geneva Contest

Mattiswilda Dobbs, soprano, from Atlanta, Ga., who studied in this country with Lotte Leonard, won two first prizes at the annual International Music Contest in Geneva.

NEWS IN BRIEF

Jennie Tourel arrived in New York on Sept. 26 on a BOAC Monarch Constellation from London, to begin her seventh transcontinental tour of the United States and Canada.

Mme. Simon Barere is president of the newly formed Concert Artists Guild, Inc., a non-profit organization dedicated to providing opportunities for young artists. The program director, Thea Glussmann, 2030 Walton Ave., New York 53, N. Y., is in charge of auditions.

Ruth St. Denis and Ted Shawn will dance at the Museum of Natural History in New York on Oct. 25, and on Oct. 27 in Boston.

Joseph Szigeti, violinist, began a concert tour of Colombia and Venezuela on Sept. 18. He returns for his North American engagements in October. Harry Kaufman is Mr. Szigeti's accompanist.

Hortense Monath, pianist, will appear next month in five cities of Rhode Island as soloist with the Rhode Island Philharmonic under Francis Madeira. She also will appear with the New Friends of Music in Town Hall. Miss Monath is a member of a quartet, whose other players are Stuart Canin, violin; Paul Doktor, viola; and Ralph Oxman, cello; the group has been booked for an extensive tour by NCAC.

Steven Kennedy, baritone, began his fall concert tour on Oct. 8 at Niagara Falls, N. Y.

Anton Rovinsky, pianist, was heard on Oct. 7 in WNYC's Keyboard Master series.

Lucia Kelston, American soprano, sang Abigail in Verdi's early opera Nabucco, given in Siena, Italy, under the auspices of the Chigi Academy.

Phil Baker, comedian and accordionist, will make a recital-lecture tour in the coming season, it is announced by Eastman Boomer, vice president in charge of Special Attractions, of the Columbia Lecture Bureau, Inc. Mr. Baker will be narrator with orchestra on Oct. 20 at Town Hall at the opening of the New York Philharmonic-Symphony's Young People's Concerts.

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Ballet Theatre in "Met" Series; Greco Dancers Make American Bow

By Rosalyn Krokover

Ballet Theatre has passed through many phases since its inception. One is immediately struck by the fact that the current season finds its repertory completely void of Tudor works with but one lone exception, a single performance of Romeo and Juliet. This trend is to be regretted for Antony Tudor has, in addition to being a tremendous choreographic influence of our day, created some of the great ballets of the past decade.

With the departure of Tudor and the increasing prominence of Bronislava Nijinska's name in association with the organization, it may be assumed that the English wing has virtually disappeared and what may be loosely termed a post-Diaghileff Russo-French era is with us again. This naturally gives the company an entirely different character. If the directors, Lucia Chase and Oliver Smith, aren't wary they will have what looks like a broken-down Ballet Russe on their hands.

Alonso and Youskevitch in Giselle

Giselle, Le Jeune Homme et la Mort and Interplay were the works presented on the opening night of a three-week season at the Metropolitan Opera House on Sept. 20.

Alicia Alonso's Giselle was, in one word, magnificent; Igor Youskevitch was a dependable, handsome Albrecht and Mary Ellen Moylan was a regal Myrtha. In fact it was a fairly respectable performance by the entire cast in spite of the impossible tempi furnished by Alexander Smallens, who, with the assistance of Joseph Levine, conducted, or misconducted, the orchestra throughout the season. And it might as well be noted now that in many instances when the performances were not up to par it was not the fault of the dancers but of the unbelievably bad accompaniment.

Le Jeune Homme et la Mort, which was given here for the first time last spring, continues to hold its audience. This work, by the French choreographer Roland Petit, as interpreted by Jean Babilee and Nathalie Philippart, is to be admired not so much for its true dance value, of which it has little, but rather as a skilfully wrought and excellently performed theatre piece. Interplay, with but one of its original dancers, Kriza, has lost a lot of its lustre and verve.

Restaged Princess Aurora

The first novelty was Nijinska's restaged version of Tchaikovsky's Princess Aurora, on Sept. 21. It had scenery and costumes by Michel Baronoff and Barbara Karinska, after the originals by Bakst. On the surface the choreography was pretty close to that of Dolin's. It is in the individual steps of the dances that the changes occur.

Alonso was every bit the Princess, as well as the prima ballerina. She is one of the few artists before the public today who actually dances with her entire body and not with just arms and two legs. Her line is always elegant, her movement beautifully fluid and her technique impeccable. Here is a dancer of unusual discipline and temperament. John Kriza did what was expected of him in the part of Prince Charming. Moylan and Youskevitch were not the most animated of Bluebirds, but again, one might attribute that to the inadequacy of the accompaniment. Otherwise, the dancing on the part of the company was good enough. Also on the program were Les Sylphides, Le Jeune Homme et la Mort and Rodeo.

Babilee's "Till"

Jean Babilee presented his version of Strauss' Till Eulenspiegel, on Sept. 25. Nijinsky had tried his hand at it in 1919 but because of innumerable difficulties of one kind and another at the time, it never actually became a part of the repertoire and had very few performances. For the current production no costume or scenery design credit was given. However, by further investigation in the back of the program, under production credits, one found that the scenery was executed by Eugene B. Dunkel Studios and the costumes by Helene Pons.

Choreographically, the work was weak and lacked form. Babilee, though, is such a strong theatre personality that his roguish antics were always fascinating to watch. Space does not permit a synopsis of the story, suffice it to say that Babilee has revised the legend of "Till" considerably. Ruth Ann Koesun was the attractive "Nell" who saved him from the axe and some of the other parts were well taken by Angela Velez, Barbara Lloyd and Eric Braun.

Swan Lake with Alonso and Youskevitch, the Nutcracker Grand Pas de Deux, and Rodeo were also on the program. The Pas de Deux was danced by Moylan and the Danish dancer, Erik Bruhn. Moylan, in spite of her brilliance, has developed so many mannerisms that she is becoming almost painful to watch. Bruhn has many assets—elevation, a nice natural line and a neat technique. What he didn't seem to have on this occasion was a correct estimation of his own strength. He spent so much of his energy in the very beginning of his variation that he virtually caved in before the end. He has plenty to go on though, and if he is properly guided he could develop into a dancer of value.

Bluebeard Revised

After a number of years' absence Fokine's Bluebeard returned to the repertoire on Sept. 26, and this time with John Kriza in the title role. Actually, he is so much like Dolin, who created the part, that even a comparison would be impossible. This, of course, is all to the good since Bluebeard was one of Dolin's best roles. Otherwise, with the exception of Barbara Lloyd, who is every bit as good as Annabelle Lyon was (and that is very good indeed) as Angela, the Page; and Erik Bruhn, who made an excellent Prince Sapphire, the other principal characters who had a great deal of dancing to do seemed lifeless. Moylan lacks the voluptuous quality so necessary for Boulotte (Bluebeard's sixth wife), Lillian Lanese doesn't begin to project the personality needed to bring the Princess Hermilia to life, and Lucia Chase is not the Queen Clementine she used to be. Boris Runanin is back in the role of King Bobiche and Yurek Lazowski is a good successor to Semenoff as the Alchemist. The Offenbach music bubbles with gayety; and when well cast and danced, this ballet is always fun. Designs with Strings, an electrifying Pas de Deux with Alonso and Youskevitch, and Interplay completed the program.

Schumann Concerto Bows

Nijinska's Schumann Concerto in "A" minor (why the A in quotes?) was the one newly mounted work of the season. The elaborate set and costumes were by Steward Chaney, and the piano soloist was Joseph Levine. This proved to be a real tour-de-force for Alonso. Her dancing of what looked humanly impossible to anyone versed in the physical demands of ballet technique emerged with sheer beauty throughout the entire three movements. The always masterful and distinguished Youskevitch gave the impression of discomfort; it may have been the way in which the music was played, or his costume, or perhaps both. At any rate, he was not himself.

The ballet itself is a re-hash of the choreographer's Brahms' Variations, Chopin Concerto, etc., and could just as well have been staged twenty years ago. It had the usual groupings, entrances and exits diagonally and otherwise, and all the pretty poses. In addition to the two leads, it was staged for twenty-one dancers. Nijinska has real tradition, an extensive ballet vocabulary in the strict classic sense and is of inestimable value to any serious company for the staging and reviving of the classics. As a creator of new ballets, though, time has passed her by.

Greco's Spanish Dancers

Jose Greco, partner of the late La Argentinita, with his company of Spanish dancers made their first American appearance at the Shubert Theater on Oct. 1. With a fairly good orchestra in the pit, directed by William McDermott, Greco presented a fast-moving evening of Spanish dance. Greco remains a commanding figure on the stage. His style is superb and he is as neat a technician as one can hope to see. Choreographically, too, he is far above average and his El Cortijo, actually a horsemen's dance, for three men and himself was unusually skillful. Of the new personalities, especially outstanding were Teresa and Juanelo Maya (sister and brother?). Teresa is all fire, flame and fumes, and might be described as the Sophie Tucker of the Spanish dance and song. Juanele is a super-comedian as well as expert dancer. Nila Amparo has developed quite a sense of style since she first appeared with Greco. The remainder of the company worked well together as a unit. The other dancers included Carola Goya, Luis Olivares, Juan Morilla, Morita Aeros, Leda de Rivero, Vincente Martin, Domingo Montes and the ballet mistress, La Quica. Also with the group were guitarist Rogelio Reguea, singer Chico de Madrid and pianist Roger Machado.

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RADIO, TELEVISION

Pagliacci Opens NBC-TV Series

Opening its projected series of operas for the season, the NBC Television Opera, with Samuel Chotzinoff as producer and Peter Herman Adler as musical and artistic director, presented Pagliacci over NBC-TV on Oct. 4 from 11-12 p.m. Staged by Hans Busch with imagination and a clever utilization of the opportunities given in television, the work, shorn of the greater part of the choral scenes, assumed the character of intense chamber melodrama.

The prologue was treated as a separate entity and sung not by Tonio, as usual, but as a concert piece, so to speak, and delivered by Thomas L. Thomas with great effectiveness. In the ensuing opera the singers were Joseph Mordino (Canio), Elaine Malbin (Nedda), Paul Ukena (Tonio), Jack Russell (Silvio) and Paul Franke (Beppe). In casting the work, the producers apparently had given more importance to the visual than the vocal qualifications of the artists. In doing so, they succeeded in giving the drama impact, but there was some loss in the purely musical aspects. Nevertheless, one can call the experiment a success. The English translation proved effective and was easily understood.

After the performance Howard Taubman, music editor of the New York Times, appeared on the scene surrounded by the singers of the cast, to be interviewed by them on his operatic experiences during his European trip this summer. H. W. L.

Kubelik Launches TV Series

The Chicago Symphony Chamber Orchestra, under the direction of Rafael Kubelik, presented the first concert of a weekly sponsored series of orchestral telecasts over the ABC-TV network on Sept. 23. A program of popular classical works consisting of Rossini's Overture to A Silken Ladder, Mendelssohn's Nocturne and Scherzo from A Midsummer Night's Dream, the Dance of the Happy Spirits from Orfeo by Gluck, and Schubert's ballet music from Rosamunde was interpreted with good results. Future performances will gain by better microphone placement and more varied camera treatment. The program, without becoming too esoteric in any way, could be devised with a bit more imagination. However, the introduction of a regular program of serious concert music in the field of television gives the music-lover cause for jubilation. H. W. L.

Mozart Opera on NBC

An abbreviated English version of Mozart's Abduction from the Seraglio was given in concert form by the NBC Symphony Orchestra under Peter Herman Adler on Sept. 15. The English text by Albert Stoessel and Robert Lawrence was sung by a generally capable cast including Barbara Gibson as Constanze, Virginia Haskins as Blonde, James Pease as Osmin, David Lloyd as Belmonte, and Donald Dame as Pedrillo. Ben Grauer read a narration between scenes to summarize the action; the spoken dialogue was omitted.

RADIO NOTES

CBS restored the "live" concerts on Sunday afternoons by the New York Philharmonic-Symphony Orchestra, beginning Oct. 14, sent out from Carnegie Hall as formerly; new time, 2:30 to 4 p.m. EST. . . . The World Series was marked by Sylvan Levin, conductor of the Sinfonietta on WOR, when he led the In Memoriam section of his suite, Babe Ruth, Oct. 4 (8-8:30 p.m.). . . . Bernard Herrmann discussed his new opera, Wuthering Heights, with libretto by Lucille Fletcher, as guest of James Fassett on Your Invitation to Music, Oct. 7 (2:30-4 p.m.). . . .

What was said to be the first broadcast of a radio program on 15,000 cycle tape in the U.S. was sent out over FM Station WABF, Sept. 30. It contained music recorded in Europe, including Beethoven and Ravel scores. . . . Ferruccio Tagliavini opened his fall season as guest on the Telephone Hour, Oct. 8 (9-9:30 p.m.), with the Bell Telephone Orchestra conducted by Donald Voorhees. . . . Milton Katims led two concerts in the fall series of the NBC Symphony, Oct. 6 and 13, sent out from Belasco Theatre. . . .

New Boston FM Station WGBH featuring "live" concert sof the Boston Symphony and college programs was dedicated Oct. 6. . . . Among the artists represented in the First Philadelphia TV Marathon for the United Cerebral Palsy Associations of Pennsylvania and Southern New Jersey, which presented 75 performers and ran for 15 and a half hours, were Polyna Stoska, Claudia Pinza, Christopher Lynch, Patricia Travers, Gyorgy Sandor and Elwood Gary.

Saturday matinee broadcasts of the Metropolitan Opera will again be sponsored by the Texas Company and carried as formerly on ABC network. At time of writing no plans had yet been concluded to televise the opening night's performance. . . . Brooklyn College Radio-TV Center and Station WQXR are launching a home study course in symphonic music, for which academic credit will be given, based on that station's Symphony Hall program (Frids., 8:05-9 p.m.). . . .

KOREAN SOPRANO . . . Cha Kyung Kim, a 1950 debutante in Carnegie Recital Hall, who will be heard again in New York concert in 1952, has been featured with the One World Ensemble in over 20 cities in the U. S. She also is recording Korean folk songs.

Aix Festival Offers Contrasts

AIX-EN-PROVENCE, FRANCE.—This year's International Festival of Music included productions of Mozart's Die Entfuehrung aus dem Serail, Cimarosa's Il Matrimonio Segreto, and Le Téléphone (as it is known here) by Menotti. International casts for the Mozart comic work listed Maria de Los Angeles Morales, Ernst Haefliger, Emmy Loose, Fritz Ollendorff, and Angelo Mercuriali, with Pierre Bertin as stage director. Hans Rosbaud was an excellent conductor, but the musical style of the singers was varied. In the Cimarosa, chief roles were sung by Graziella Sciutti, Pierette Alarie, Eugenia Zareska, Gerard Souzay, Messrs. Ollendorf and Haefliger. This two-act score was concluded with the Menotti opus, which proved a lively production, with Mme. Sciutti as Lucy.

The concerts of the festival were given in part in an open air theatre, with a *décor* by Cassandre, and offering rare antique music by Lalande, Rameau, and Mouret. In the Cathedral of Saint-Sauveur one heard the Singers of Saint-Eustache, from Paris, in classical polyphonic works by de Machaut, Des Pres, Moulinie, and others. The Orchestre of the Conservatoire, also from Paris, was led by Rosbaud in the Petite Serenade by Hindemith; by Jean Martinon in Falla's Amor Brujo suite; and by Ernest Bour in a new Piano Concerto by Samson François.

Ernest Ansermet brought his Orchestre de la Suisse-Romande for a concert performance of Bartok's Bluebeard's Castle, also a bill including the Fifth Symphony of Honegger, and Le Sacre du Printemps by Starvinsky. The Collegium Musicum Italicum, under Renato Fasana, gave delightful old Italian works by Vivaldi, Marcello, Pergolesi, Scarlatti and others. The Grunzenich Chamber Orchestra under Guenter Wand played music of Haydn and Mozart in the historic Chateau de Tholonet.

Though the musical bills were somewhat mixed in content, the delights of the festival setting among the hills of Provence, where Cézanne spent some of his days, provided many attractions for international visitors. B. G.

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Chicago Plans Modern Programs

By René Devries and Dosha Dowdy

CHICAGO.—Supplementing plans previously announced in these columns for the Chicago Symphony Orchestra's 61st season, Rafael Kubelik, at a press conference on Oct. 2 outlined in full the repertoire programmed for the season. Features of especial interest include two world premieres—Rieti's opera Don Perlimplin (after Garcia Lorca), and Tcherepnin's Second Symphony; thirty-first Chicago performances; a cycle of six Mozart Piano Concerti with Dame Myra Hess, who has been engaged to play all of the Mozart concerti (series of six) in successive seasons; the six Bach Brandenburg Concerti; and several complete programs of modern music.

Among contemporary works to be programmed by the orchestra for the first time are Bartok's opera Bluebeard's Castle, with a new English translation by Otto Gombosi and Lillard Bunyan, George Schick conducting, and Regina Resnik and George London in leading roles; Dallapiccola's Canzoni dei Progionieri; Herbert Morris' Victory Symphony; Rudolph Ganz's symphonic overture, Laughter, Yet Love; Ibert's Flute Concerto; Hilding Rosenberg's Concerto for Orchestra; Tcherepnin's Piano Concerto and his Symphony No. 2; Walton's Belshazzar's Feast; Howard Swanson's Short Symphony; Jirak's Symphony No. 5; Manfredini's Symphony No. 5; Harris' Symphony No. 5; Porter's Viola Concerto.

Mr. Kubelik and his assistant, Mr. Schick aiming to "get in touch more closely with the young public—the youth of Chicago," have built programs of 20th century music, and have engaged Chicagoans as soloists for all Pop concerts, Civic Orchestra and Young People's concerts.

Mahler's Eighth Symphony and Gluck's Orfeo have been cancelled, the latter due to the illness of Kathleen Ferrier. Beethoven's Ninth Symphony will be presented as the closing program of the season.

Schick Named Bloomington Conductor

George Schick, in addition to his duties as assistant conductor of the Chicago Symphony, has been engaged to conduct the Bloomington Normal Symphony Society, Bloomington, Ill. Soloists for the four programs (8 concerts) scheduled for the season, are Lauritz Melchior, tenor; Whittemore and Lowe, duo pianists; Edward C. Preodor, pianist; and Eleanor Steber, soprano.

American Opera Society's Plans

The American Opera Society announced plans for its 31st season at a luncheon in the Casino on Oct. 2. Its goals will remain the encouragement of use of English in opera in all English-speaking countries and the support of American artists and composers. The Society each year awards a scholarship; it also bestows the David Bispham Medal (this year to be changed to a cash award) to an artist chosen by the vote of board members. Events of the season include a program by Vera Gilette and Vincent Micari, duo-pianists, at the Arts Club, Oct. 24, 2:45 p.m.; a recital by Marilyn Powell, lyric soprano, winner in the 1951 Chicago Festival, on Dec. 3; January and February programs to be announced later; and a final session at which the Bispham Award will be made.

Macdonald Appointed Balboa Dean

Appointment of Robert Macdonald as Dean of the new Department of Music at Balboa University, Point Loma, Cal., was announced by Dr. Robert M. Griffin, president of the University. Dean Macdonald is well known as an organist and a pianist, holds a Master's degree from the Columbia School of Music, Chicago, and is a fellow of the Canadian Singers' Guild. He was director of the Columbia School of Music for six years, and following its merger with the Chicago Conservatory of Music in 1937, became its vice-president for four years. Before joining the Balboa faculty in the fall of 1950 as director of its music and fine arts departments, he was for six years head of the piano department of Kalamazoo College in Michigan.

B. FRED WISE, tenor, was recently appointed dean of students of the American Conservatory of Music. He is president of the Society of American Musicians and of the Chicago Guild of Singing Teachers; director of music at University Church of Disciples, whose Festival Chorus gives concerts annually in Rockefeller Chapel at University of Chicago.

Music Therapy Ass'n to Meet

The second annual convention of the National Association for Music Therapy will be held on Nov. 9, 10 and 11 at the La Salle Hotel, Chicago. Experts in therapeutic music and representatives of 30 cooperating organizations will demonstrate and discuss research problems. Among those scheduled to speak are Dr. Rudolf Dreikurs, expert on child guidance, of Chicago; Dr. Ira M. Altschuler, director of group and music therapy at Wayne County Hospital, Eloise, Mich., and Dr. Ewing H. Crawfis, State Department of Mental Hygiene, Sacramento, Cal. Ray Green, of New York, is president of the NAMT. Esther Goetz Gilliland, vice-president, and program chairman, is director of the Music Therapy Department of Chicago Musical College.

Chicago Public Library Concerts

During October the Chicago Public Library, with the cooperation of the Chicago Local 10 of the AFM, is presenting a series of free concerts each Saturday in the Assembly Hall of the Central library from 12:15 to 1:45 p.m. It opened on Oct. 6 with Wanda Paul, pianist, and Margaret Cree Evans, cellist, as guest artists. Other performers to be featured are Anya Joseffer, violinist; Ruth Singletary, pianist; Irving Ilmer, violinist, and the Bielski String Quartet.

Roosevelt College Calendar

The Roosevelt College School of Music String Quartet (Oscar Chausow, David Chausow, violins; Bernard Senescu, viola; Harry Sturm, cello) will give the first public performance of its third season on Oct. 17 in Fullerton Hall. The program comprises quartets of Haydn ("Quinten"), Walton and Mendelssohn. Other concerts scheduled during the season will feature a world premiere of MacInnis' Quartet in C Major, and a first Chicago performance of

SAI CONCERT IN TULSA . . . Ida Krehm recently gave a program in the Oklahoma city for the benefit of the Sigma Alpha Iota Foundation. The pianist, an honorary member of the fraternity, serves on the foundation board. With her in the picture are, l. to r., Doris Smalnhower, president of the University of Tulsa Chapter; Mrs. James W. Spurlock, alumnae chapter president; Mrs. Cecil C. Hamilton, national chaplain; Jeannette Walinshaw, director of choral activities; Mrs. E. E. Marsau, Zeta Province president; Mrs. Thomas P. McAdams, national first vice-president; and Getty Krieg Murphy, faculty adviser.

Finney's Quartet No. 4, in A Minor.

Five Roosevelt College music students who will be making professional appearances this season are Raymond Niwa, engaged as member of the Chicago Symphony Orchestra; Paul Post, with the Indianapolis Symphony Orchestra, and Martin Abrams, New Orleans Symphony, respectively; Suzanne Malkiewicz, 16, soloist with the Chicago Symphony, March 29; and Helen Tomaski, appointed to an assistantship in music at Ohio University, Athens, O.

Cosmopolitan School of Music Events

Blythe Owen, of the theory department of the Cosmopolitan School of Music, has been awarded first prize in Division I of the Composition Contest for 1951, sponsored by Mu Phi Epsilon, for her Quartet for Strings. Another work entered by Miss Owen, Barcarolle and Scherzo, won first honorable mention. This is the second consecutive year in which an entry of Miss Owen's has taken honors in this contest.

Harry F. Heun has been appointed a member of the voice faculty. Mr. Heun, teacher of voice at St. Ambrose College in Davenport, Iowa, will come to Chicago each week to fulfill his teaching duties at Cosmopolitan. He is president of the Quad City Chapter of NATS, and Vocal Chairman of the Iowa MTA.

Howard Swanson, violinist, graduate of Nesta Smith, has been engaged by the Fort Wayne Musical Society as a member of the Fort Wayne String Quartet for the 1951-52 season. Mr. Swanson is also a member of the Fort Wayne Philharmonic Orchestra.

Thruston Johnson, violinist, has arrived from Europe and will resume his teaching duties at Cosmopolitan.

Louis Sudler's Engagements

Louis Sudler's late summer engagements, following three Grant Park appearances, were as soloist with the San Diego Symphony Orchestra under the direction of Fabien Sevitzky; and appearances as recitalist, at Redlands Bowl, Redlands, Cal., and for the Institute Allende at San Miguel Allende, Mexico.

Mr. Sudler will be guest soloist with the Northerners on Oct. 23 over WGN —Mutual Broadcast.

Blanche McGuire's Activities

Blanche McGuire, pianist and member of the artist faculty of the Chicago Conservatory, has been appointed Chairman of the Junior Artists Division of the Chicago Artists Association for the 1951-52 season. She was presented at the Autumn Musicale given by the Lake View Musical Society as guest artist, in groups of Scarlatti, Debussy, Schubert and Bortkiewicz works. The musicale was a benefit for the Society's Extension Department, which arranges auditions for its musician members to appear before leading concert managers of the city.

Lake View Musical Society Opens

The Lake View Musical Society presented its first concert of the season in its headquarters at the Furniture Club of America, Lake Shore Drive, on Oct. 8. Guests of honor were Mr. and Mrs. George Dasch. The program was given by Louise Fiatrone, soprano; Elizabeth Perry, violinist; Valerie Glow, soprano; and Theodora Troendle, composer-pianist. Accompanists were Rhea Shelters, Ruth Singletary and Jacob Huff (guest).

Maria Hussa Studio Events

Evelyn Schaus, winner of the Margaret Truman Scholarship at the Sherwood Music School, will receive her vocal training from Mme. Maria Hussa. The scholarship is sponsored by Perle Mesta, U.S. Minister to Luxembourg, who in her youth was a voice student at the Sherwood School.

Illinois Opera Guild Musicale

The Illinois Opera Guild opened its 1951-52 season on Sept. 26 with a Morning Musicale at the Arts Club, with Ennio Bolognini, cellist, and Lois Gentile, mezzo-soprano, as guest artists.

Fred Trull Students Heard

Students from the Fred Trull Studios in the Kimball Building who are filling important engagements are Alodia Diciute, mezzo-soprano, Lithuanian opera singer, who opened the Allied Arts Guild series as recitalist, Sept. 14; Jo Anne Mengedoht, soprano, member of the New York City Center Opera Co. for the third consecutive season, who was soloist for the guest day and dinner meeting of the Euclid Ave. Methodist Church of Oak Park; Arluster Musgrove, who offered a two weeks' lecture course recently for the Baptist Convention in Oklahoma City. She also gave a recital the the Tulsa Municipal Auditorium; and is scheduled for a concert in Huntington, Va., Oct. 28. Others are Levan Dumas, who will sing for the third season with the New York City Opera, opening here Nov. 1; Kathrine Emma, whose activities at Wright Junior College included her appearance on the annual fall concert open to the public; Gunnar Sandvold, Norwegian singer, director of the Bjornson Male Chorus of Chicago, who made his debut in Fullerton Hall recital last season and is in demand especially among Norwegian, Swedish and Danish groups. Cletis Brown will sing a program in Danville, Ill., Nov. 11; Winona Jackson fulfills church and radio engagements (radio station, Hammond, Ind.); Evelyn Bement, Loraine Lucas, and Jacqueline Olson, are regular church soloists; and Paul Carlton has recently filled engagements at the Swiss Chalet, Chicago, and the Hotel Continental in Juarez, Mexico.

Stuttgart Hails Juilliard Quartet

STUTTGART.—A recent highlight was the appearance of the Juilliard String Quartet in the Hochschule fuer Musik here. Playing a happily chosen program of Beethoven's op. 13, No. 2, Piston's First Quartet and Schubert's "Death and the Maiden," the young and dynamic American group warmly reflected the standards of the Juilliard School. The Piston work was much appreciated, especially the eloquent Adagio. The Schubert quartet won the admiration of the audience. (Incidentally, Robert Mann played on a borrowed violin, with fresh strings, after a short rehearsal, as his own instrument was stolen in Frankfort.) The Juilliard Quartet began its tour with appearance at the Berlin Festival, and is playing on the Amerika Haus circuit.

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NEW RECORDS IN REVIEW

Cetra-Soria: Cetra has been responsible for some out-of-the-way items, and undoubtedly will be responsible for more, but few will be as off the beaten track as Verdi's La Battaglia di Legnano, newly recorded on three disks. This is an opera from Verdi's middle period, the thirteenth of his twenty-six, and is one of the most strongly national of his stage works. It was a musical answer to the Austrian victory over the Italian resurrectionists in Milan in 1848, for the action of La Battaglia concerns the twelfth-century victory of the Italians over Frederick Barbarossa's forces. The opera is thus really a pièce d'occasion, but in addition it has some of the sturdy drama (that not always misses melodrama) of Verdi at his most virile. The performance is appropriately enthusiastic, perhaps a little too much so. Mancini, Berdini, Panerai, Gaggli and Liberti are the singers, with a chorus and the Orchestra of Radio Italiana under Fernando Previtali. A little less successful is the three-disk Cetra recording of Mozart's Le Nozze di Figaro, with the same orchestra and conductor, and with Tajo, Noni, Gardino, Bruscantini and Gatti in leading roles. The singing, as such, is steadier and more reliable than in the Verdi set, but the Mozartean crystal is a little too dull here for a real insight into the music.

Capitol: The Fourth Symphony by Karl Amadeus Hartmann introduces to America a contemporary German composer of real worth and solidity. Franz André conducts the string section of the INR Symphony in this ten-inch disk. Hartmann's writing is austere, in a faintly Hindemithian idiom, but it is marked by probity and frequent sensitivity. Another modernist, Hindemith, is represented by his Third String Quartet; and on the reverse of this disk is Prokofieff's String Quartet No. 2, both played in an alert, rhythmic and utterly clean manner by the Hollywood String Quartet. On a ten-inch disk Franz André leads the INR Symphony in a supple recording of Ravel's La Valse and Daphnis and Chloe Suite No. 2. And a sound reading of Brahms' First Symphony is contributed by Joseph Keilberth and the Berlin Philharmonic, which probably could not give a poor performance of the Brahms First if it tried.

Mercury: Two scores by William Schuman, one of the more important of American contemporary composers, have been recorded by the Louisville Symphony. Robert Whitney conducts Judith, and the composer leads the orchestra in Undertow. Both works are on a single disk, and both are ballet scores commissioned, respectively, by Martha Graham and Ballet Theatre. Both scores moreover, are rather similar in mood and general treatment. They are dissonant, lean, supercharged, not too imaginative melodically, highly impressive orchestrally and rhythmically. Add these to your list of important recorded Americana. A pair of post-romantic Mercury disks contain Brahms' Serenade in D (Heger and the Bamberg Symphony) and Liszt's Hungaria (Dolzyski and the Munich Philharmonic). The latter is Liszt's 9th Symphonic Poem, seldom-heard and, after hearing this disk, deservedly so. The more familiar Brahms work receives a capable, conscientious reading.

Two of Liszt's minor, lesser-played symphonic poems, Tasso and The Battle of the Huns, are played by the Munich Philharmonic under Adolf Mennerich and Kurt Eichhorn, respectively. Both works sound a little long and rather dated today, but what would have Richard Strauss done without them? The same orchestra under Alois Melichar presents, on a ten-inch disk, Haydn's Farewell Symphony, in a reliable interpretation. Rose Schmid and the Bamberg Symphony under Joseph Keilberth give a fairly routine performance of the Schumann Piano Concerto. For chamber music lovers, there are two Albeneri Trio disks—one containing a coupling of Fauré's D minor Trio with the Ravel Trio, the other devoted to Brahms' Piano Quartet in A, with the assistance of Rafael Hillyer, viola. Level-headed readings ensue, with a bit more success in the Brahms than in the French pieces, which could stand more aristocracy.

Victor: A long list is headed by complete recordings of La Traviata and Carmen. The Traviata, on two disks, is Toscanini's, and the performance is that he gave on two broadcasts in 1946, with the NBC Symphony and a cast headed by Albanese, Peerce and Merrill. No additional recommendation is needed. Those who think they know the opera are in for a surprise when they hear a performance that is really definitive. The Carmen performance is on three disks and is conducted by Fritz Reiner, with the Victor Orchestra and a cast including Stevens, Peerce, Albanese, Merrill and others. There is a lot of style to this performance. Reiner, not ordinarily known as a specialist in French music, has the idiom down perfectly, and he spurs his singers to magnificent efforts. Especially noteworthy is the unusual degree of integration between the orchestra and ensemble sections of the opera. Brilliant sound to the recording, too. Among the Victor single disks are a Toscanini coupling of Wagner's Siegfried's Rhine Journey with Strauss' Don Juan, done with the maestro's habitual brilliance; a ten-inch disk that brings together Nathan Milstein and Vladimir Horowitz in a massive reading of Brahms' D minor Violin Sonata; an album of piano encores stylishly played by Artur Rubinstein; and, in certain respects, one of the most exciting piano records ever made—Sousa's Stars and Stripes Forever, played by Horowitz in his own arrangement. How that man can get over the keyboard! Horowitz, on the other side of this 45 r.p.m. disk, plays Brahms' A flat Waltz and Moszkowski's Etude in F, the last-named a little exercise in scale passages that Horowitz nimbly scampers through.

VACATIONIST . . . Erno Balogh at Nantucket, Mass. The pianist has just recorded for Lyrichord the complete second volume of Liszt's Années de Pèlerinage, a "first" in disk history, as this is believed to be the first complete recording of the work. Last season Mr. Balogh was represented by six LP recordings.

Quite a few 45 r.p.m. disks continue to be issued. Some recent singles include Fauré's Third Impromptu and Infante's Guadalquivir, both played well by Amparo Iturbi; a coupling of Drdla's Souvenir and Cui's Orientale played by Mischa Elman; Gluck's Dance of the Spirits and the Air from Bach's Suite in D, with Toscanini and the NBC Orchestra; a gallantly-sung coupling of Mozart's Il Mio Tesoro and Dalla Sua Pace by Jan Peerce and the Victor Orchestra under Leinsdorf; a Scriabin Etude and a Clementi Rondo played by Vladimir Horowitz; and the Vitali Chaconne arranged for violin and orchestra by Respighi, played by Jascha Heifetz and Richard Ellsasser. In a two-disk set Gladys Swarthout and the Victor Orchestra under Morel do the Canteloube arrangement of Songs of the Auvergne. Swarthout is against tough recorded competition—the Madeleine Grey interpretation—but she holds her own very well, even if she does not communicate the ecstasy that was Grey's unique attribute. A pair of superbly played concertos include the Saint-Saëns Cello Concerto in A minor, played on two disks by Gregor Piatigorsky and the Victor Symphony under Reiner, and Dvorak's Violin Concerto in A minor, with Nathan Milstein and the Minneapolis Symphony under Dorati. The latter is on an LP disk. Also on LP are the continuation of Bach's Well Tempered Clavier, played by Wanda Landowska in her literally inimitable manner (Preludes 17-24 from

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Book I) and a Liszt album played by Vladimir Horowitz, who programs on a ten-inch disk the Funérailles, Valse Oubliée, Sonetto del Petrarca No. 104 and his own arrangement of the Rhapsody No. 15. The results are in perfect pianistic order, a bit too arbitrary interpretively at times, but ever so exciting. There also is a Victor set, on a pair of 45 r.p.m. disks, of Marian Anderson singing, for the third time in her career as a recording artist, the Brahms Alto Rhapsody, on this occasion with the Robert Shaw Chorale and the Victor Symphony under Reiner. The performance contains some beautiful singing despite an indication or two of strain.

Vox: A two-disk set of all the Chopin Polonaises, including several of the posthumous ones, is played by Grant Johannesen. This is a praiseworthy recording debut. Johannesen plays with taste and an excellent technical foundation. He shies away from wearing his heart on his sleeve—and, indeed, one could occasionally ask for a little more abandon—but nevertheless manages to get across the central idea of the music. Otto Klemperer has been active in the Vox studios, and two disks have just been released—Beethoven's Pastoral Symphony, with the Vienna Symphony, and Mahler's Das Lied von der Erde, with the Vienna Symphony, Anton Dermota, tenor, and Elsa Cavelti, mezzo. Klemperer brings some interesting ideas to the Pastoral, including an extremely deliberate tempo for the third movement, and the reading emerges with power and understanding. Even more impressive is the Mahler score. Klemperer manages to extract the brooding, tortured feeling without in any way becoming sentimental or hysterical. He is helped by some polished singing by his two vocal soloists.

Westminster: The Brahms Quartet in C minor, coupled with the Schubert Quartettsatz in C minor, are played by the Amadeus Quartet in basically sound, if a little unimaginative, readings. Some tape trouble makes the Brahms start a semitone down. Boccherini's music, which is beginning to get LP representation, occupies a Westminster disk, with a group of able British musicians playing two Sextets and the London Baroque Ensemble under Earl Haas the Sinfonia Concertante in G. This is sparkling, fast-moving music, extremely enjoyable for the layman as well as the connoisseur. Of less general interest is a disk devoted to music by Telemann (two examples of his Tafelmusik) and Loeillet (a trio sonata for flute). All of these, well played by a group of American artists, are pretty conventional examples of the baroque style. The busy tenor, Hugues Cuenod, has been recorded in a selection of French and English songs of the sixteenth and seventeenth centuries, all of which he sings in his usual dependable, artistic manner. And a disk of modern music presents the Hindemith Kammermusik No. 4 (the violin concerto) and The Four Temperaments. Peter Rybar and the Winterthur Symphony under Swoboda are heard in the powerful, inventive violin concerto (1925), while Franz Holletschek is the admirable pianist in The Four Temperaments (1940).

A two-disk (ten-inch) set of four Pergolesi concertinos (Nos. 1, 5, 3 and 4 of the six that he or Carlo Ricciotti composed) is played by the Winterthur Symphony under Angelo Ephrikian. This is a fine performance of some fine seventeenth century music. Other classic works are a grouping on a single disk of Josef Haydn's Four Marches and Divertimento in C, his brother Michael's Divertimento in the same key and Boccherini's Flute Quintet in E flat. The London Baroque Ensemble, directed by Karl Haas, and a group of well-trained British instrumentalists predominate. All of these are orthodox eighteenth-century works, but they are first recordings and those who are interested in the period will find them interesting. Most of the music here, incidentally, is a half tone down. Westminster is remaking the disk to put the scores in their proper keys. Moving up, chronologically, there is a recording of Mozart's four-hand Sonatas in F and C, played by Paul Badura-Skoda and Joerg Demus: superb music, neatly interpreted. Kurt Applebaum continues his Beethoven sonata series with the Sonatas in B flat (op. 22) and C sharp minor (op. 27, No. 2). The latter is the Moonlight. It, and its companion, receive musical performances. Strauss' Wanderers Sturmlied and Brahms' Nänie and Gesang der Parzen, all choral works, are sung by the Vienna Kammerchor, assisted by the Vienna Symphony under Swoboda. An early work, the Strauss Sturmlied contains little that is characteristic of the later composer. Brahms is the chief influence here. The companion pieces by Brahms, rarely heard, are undoubtedly noble works but they have a distressing tendency to put one to sleep. The one modern disk of Westminster's month is devoted to Martinu—the Serenade, Partita for String Orchestra and Concerto for String Quartet and Orchestra. Swoboda conducts the Winterthur Symphony and the Orchestra of the Vienna State Opera in this logical, clearly-wrought music.

Period: A group of L'Oiseau-Lyre disks has been issued by Period. Of most interest is a recording of Rameau's opera Hippolyte et Aricie, with French singers and an orchestra under Roger Desormiere. The score is utterly magnificent—proud, noble music, sung and performed with integrity. A pair of Mozart Symphonies—No. 27 in G (K. 199) and 30 in D (202) are played by the Bamberg Symphony under G. L. Jochum: straightforward, not too discerning conducting. Frank Martin's Petite Symphonie Concertante is conducted by Victor Desarzens on a ten inch disk. This is the product of a very skillful composer, and a very cultured one, who lacks only a sense of melodic urgency to put him into the very top brackets. And still another L'Oiseau-Lyre repressing is A Concert of Baroque Music, which contains sonatas by Vivaldi, Keiser, Loeillet and Handel, played by Kurt Redel, flute; Helmut Winscherman, oboe and a harpsichord and cello continuo. Good examples of the baroque style, played with musicianship.

Under its own label, Period has issued the Weber Clarinet Concertos Nos. 1 and 2, played by Alois Heine and the Salzburg Mozarteum Orchestra under Paul Walter. The playing is good, the recording a little thin. The same conductor and orchestra are heard in Mozart's Divertimento in D (K. 205) and Cassation in B flat (K. 99), neither an especially interesting or important piece of Mozartiana.

Miscellaneous: The Haydn Society couples a pair of Haydn Symphonies—No. 43 in E flat (Mercury) and No. 50 in C—both played by the Danish State Radio Orchestra under Mogens Wöldike. This is the first time the Danish group has recorded for the Society, and their fine work here makes one look forward to additional releases. . . . A WCFM disk presents Handel's Dettingen Te Deum played by the National Gallery Orchestra under Richard Bales. Assisting are four soloists and the Chancel Choir of the National Presbyterian Church. The performance is incisive, and the music is Handel at his most stately.

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SAN FRANCISCO

(*Continued from page 6*)

with vocalism consistently beautiful. Eugene Conley's warm, supple tenor does exceedingly well with the singer's role, which in the repeat performance was taken by Walter Fredericks in too heavy a fashion. Herta Glaz makes a little masterpiece out of the part of Annina. She is one of those artists who combine singing and acting to achieve that rare thing: organic unity. Faninal was excellently portrayed and sung by Ralph Herbert, Marianne by Yvonne Chauveau, Valzacchi by Alessio De Paolis, the Police Commissioner by Desiré Ligeti, with Caesar Curzi, James Schwabacher, Colin Harvey, Winther Andersen and others in the remaining roles.

La Forza del Destino was conducted by Kurt Herbert Adler with great attention to detail, lyric or dramatic, and an engaging freshness of approach. Kurt Baum sang Don Alvaro's music in grand style, his voice more powerful, yet also more flexible than when last heard here some years ago. Robert Weede as Don Carlo impressed not only by the volume and brilliance of his baritone but by his thoughtful, musicianly handling of the part as well. Herva Nelli delivered most of Leonora's music in a beautifully moving fashion, but her capacity for dramatic expression needs to develop further. Nicola Moscona gave Father Guardiano the wisdom, the compassion, and musical distinction the part requires. Baccaloni made the most of Melitone. Claramae Turner in voice and bearing made Preziosilla stand out. Lorenzo Alvary, Eileen Baldwin, Alessio De Paolis, George Cehanovsky, Yi-Kwei Sze and Sybil Louise Knapp completed the cast. The chorus contributed reliably and handsomely to the success of one of Verdi's richest scores.

Campion Festival Impresses

The sixth annual Campion Festival, presented by the Campion Society in cooperation with the local Museum of Art, included a series of distinguished concerts, with works of old and modern composers. A group of poems by Whitman and Emily Dickenson set to music by Ernst Bacon were beautifully sung by Robert Lancaster, bass-baritone, the composer at the piano. Both artists also cooperated splendidly in Henry Purcell's solo cantata The Meditation, a serious, profoundly inward work, performed for the first time in the U. S. Mr. Bacon's American Hootnanny, a piano cycle for four hands on Traditional Tunes, was presented by Tanya Ury and Ernst Bacon for the first time anywhere. It shows the composer's lighter side, his concern with folksy elements, rhythmic variety and, at the same time, with earnest craftsmanship. Verna Osborne, soprano, sensitively accompanied by pianist Robert Vetlesen, contributed Purcell's solo cantata Adam's Sleep, several songs by the same composer new to this city, and a song cycle by Michael Tippett The Heart's Assurance, which like the Purcell cantata was new to American audiences. Pianist Tanya Ury played the Mozart Sonata in D major (K. 311), Stravinsky's amusing Circus Polka and William Bergsma's Three Fantasies. The Bergsma work best brought out the pianist's uncommon gift for clarification and communication.

In the second program, Charles Ives received top honors, not only with the third annual Campion Citation conferred on him by the Campion Society and accepted for him by Velna Lou King, mezzo-contralto, but by Miss King's understanding and stunning delivery of a group of his songs. Miss King was also heard, with Mildred Strand at the piano, in songs by Henry VIII. Edgar Jones, baritone, accompanied by Don Janes, sang in beautifully captured style four songs by John Blow. He further gave a fine account of his vocal attainments in two songs by Arthur Bliss to poems by Millay, and two by the young Berkeley composer Leonard Rosenman to poems by Lorca. Robert Mueller, pianist, presented the Aria and Ten Variations in the Italian Style by J. S. Bach, Ellis Kohs's Variations on L'Homme Armé, and Bela Bartok's Out of Doors Suite, impressive for stylistic approach and technical command.

The third program offered a fine performance by Yaada Weber, flutist, and Richard Montague, pianist, of sonatas by Bach, Milhaud and Hindemith. Henrietta Harris, mezzo-soprano, with Olga Scheuermann at the piano, sang four songs from a XVII Century manuscript in Christchurch Library, Oxford, their first performance, and another first by Robin Milford, his cycle The Temple. Her warm, dark-hued voice is particularly well suited to such material. Lawrence Mason, tenor, supported by Richard Cumming at the piano, sang Purcell's elegy The Queen's Epicedium with fine understanding and ample vocal power, both of which he also displayed in The Holy Sonnets by Benjamin Britten, an appealing setting of beautiful texts by John Donne.

Concert for Delegates

Coinciding with the first of the Campion concerts was a concert by the San Francisco Symphony Orchestra next door, at the Opera House, for the Delegates to the Japanese Peace Conference. Lily Pons was soloist, Alfred Wallenstein conductor, and both contributed their services for the occasion.

Bruckner Work Sung

The last event in the summer series by the San Francisco Symphony at the Civic Auditorium under Arthur Fiedler included Bruckner's Te Deum, with the Municipal Chorus trained by Hans Leschke, who was on the podium for this work. It was authoritatively delivered, with Dorothy Renzi, Marian Cornish, Carl Siegert and Walter Matthes as soloists. In the same program Fiedler led Mendelssohn's Capriccio Brillante and Liszt's Dance of Death, with Ruth Slenczynski as a soloist of poise and authority. She showed power and ability to contrast the lyric and the dramatic elements, making the works sound fresh, and held the attention of the audience closely. Enesco's First Rhapsody, the overtures to Strauss Fledermaus and Offenbach's La Belle Helene were also given with exhilarating effect.

SCHOLARSHIP WINNER . . . Norma Lee Madsen of Epsilon Mu chapter, University of Utah, was granted the annual Mu Phi Epsilon Scholarship Award to "the outstanding senior" of all the active chapters. Miss Madsen is in the first violin section of the Utah Symphony and concertmaster of the University Symphony.

Podolsky Group Visits Festivals

CHICAGO.—Dr. Leo Podolsky, back from Salzburg where, for the third consecutive summer, he represented the United States on the piano faculty of the International Summer Academy at the Mozarteum, has entered another season as faculty artist-teacher at the Sherwood Music School; conducts tri-weekly master classes in Detroit, South Bend and Fort Wayne; supervises the piano department as the music director of St. Mary's College, Notre Dame, Ind.; and is filling engagements in many sections of the country from Florida to Oregon. By request of Clayton F. Summy, Dr. Podolsky is editing teaching material.

Dr. Podolsky has brought back from abroad a series of exclusive colored slides on The Musical Atmosphere and Festivals of Europe. These were taken on a 9,000 mile, two months' trip which Dr. Podolsky and his group of piano students took through France, Spain, Portugal, Italy, Switzerland, Austria, Germany, Holland, Belgium, England and Luxembourg. Besides the Salzburg and Bayreuth Festivals, they attended a performance at the Paris Opéra; opening night of the International Ballet at Festival Hall, London; a concert by the London Philharmonic; a performance of The Tempest at Stratford-on-Avon; one of Tales of Hoffmann in Düsseldorf; one of "1001 Nights" on the Rhine at Coblenz; and enjoyed the colorful Spanish dancing at Seville. The group visited Montserrat Monastery (called "Monsalvat" in Parsifal); the Villa Tribschen near Lucerne, where Wagner lived for six years; the three royal castles built by Ludwig II of Bavaria, with which so much Wagneriana is associated; and a walk through Nuremburg was a preparation for viewing Die Meistersinger at Bayreuth.

During Dr. Podolsky's teaching this summer on the Mozarteum faculty, ten German students and their professor from Heidelberg attended his Piano Workshop. During the same week Robert Hoffman, graduate-pupil of Dr. Podolsky and the 1950 National Winner for the National Guild of Piano Teachers, arrived from Germany, where he had played 20 concerts for America House, to give a recital at the Mozarteum.

Dr. Podolsky has been invited to return to the Mozarteum for his fourth summer in 1952.

LEO PODOLSKY (front row, center) with some of his students on the steps of the Mozarteum. At his left is Dr. B. Paumgartner, director of the Mozarteum; at his right, Prof. E. Schmeider of Heidelberg.

San Francisco Music and Arts Institute Plans

SAN FRANCISCO.—New faculty members for the 1951-52 college year, which began Sept. 17, at the Music and Arts Institute, include Victor C. Kress, associate instructor in brass instruments, who is also a member of the San Francisco Symphony and the faculty of San Francisco State College. Dr. William Presser has been appointed chairman of the Music Theory and History Departments, and will conduct classes in music history, advanced theory, form, analysis, instrumentation and conducting.

Pryor-Menz Bureau 50 Years Old

The Pryor-Menz Concert and Lecture Bureau, of Council Bluffs, Ia., founded by the late Lucius Pryor, marked its fiftieth anniversary recently with an "open house" attended by 100 guests and presided over by Phil Pryor and his partner, Clifford Menz, tenor. The firm recently has established Mutual Concert associations in a number of Iowa and other communities of 10,000 or less. Pryor-Menz has a booking territory extending into 14 midwestern States, between Chicago and the Rockies, as well as to Winnipeg, Can., and Matamoros, Mexico.

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HELENE ROOT, soprano, r., at Fort William Henry Hotel, Lake George, N. Y., where she gave a concert during an annual summer tour. With her are Dr. John Flynn, eye specialist of New York, and his daughter, Pat. Miss Root was re-engaged by the hotel for 1952.

Boston Symphony Launches Season

By Jules Wolffers

BOSTON.—A memorial to Serge Koussevitzky was paid by the Boston Symphony, opening its 71st season on Oct. 5, when Charles Munch both in a spoken tribute and in music called on the audience to remember the remarkable achievements of his predecessor.

Mozart's Masonic Funeral Music was played and received in reverent silence, followed by a standing tribute of the assemblage. Two works which were favorites of the deceased conductor in his later years followed—Strauss's Death and Transfiguration and Tchaikovsky's Pathetique Symphony, played with devotion under the inspiring leadership of Munch. Mme. Koussevitzky, the conductor's widow, was in the capacity audience.

Plans for the Season

At the conclusion of the first rehearsal for this concert, Mr. Munch had invited Boston music critics in to discuss some of his plans for the season. With the exception of two works, Mr. Munch will repeat nothing he has programmed in his first two seasons here.

The list of soloists includes pianists Rubinstein, Arrau, Borovsky, Janis and Ciccolini, together with the French pianist Monique de Bruchollerie in her first American appearance. Among the violinists will be Jascha Heifetz, Anshel Brusilow and Arthur Grumiaux, the last two appearing for the first time with the orchestra. Two cellists will be heard—Piatigorsky and Zara Nelsova. Primrose and Flagstad complete the roster, although other soloists and assisting artists will be announced later. Guest conductors are to be Monteux and Beecham.

Several choral works are planned—the Berlioz works, L'Enfance du Christ, and The Damnation of Faust, Bach's St. John Passion and the Ninth Symphony.

New Scores

Among the new works to be presented are items by Honegger, Martinu, Lukas Foss, Irving Fine, Piston, Harold Shapero, Alexei Haieff, Samuel Barber, and the Hungarian composer, Tibor Harsanyi. It will be noted that the list includes several composers in whom the late Dr. Koussevitzky took more than usual interest.

The following players have been engaged by the orchestra: Leo Panasevich and William Waterhouse, violin; Bernard Kadinoff and Vincent Mauricci, viola; Armanda Ghitalla, trumpet; Harold Faberman, percussion; and, sole woman in the orchestra, Olivia Hall Luetcke, harpist. All concerts in the Symphony series in this area were fully subscribed before the opening.

Broadcasts from New Station

Other news of Symphony concerns radio. For the first time since 1926, the complete programs of the Friday-Saturday series will be broadcast. The new high-power non-commercial FM station, under the auspices of the Lowell Institute Broadcasting Council, has built studios in Symphony Hall for other educational and musical presentations in addition to the broadcasts from Symphony Hall stage. The new Station WGBH just about sews up the area for FM supremacy, with Boston's other educational high-power station, WBUR, already well established in the field, not to mention the commercial FM stations. There are some 210,000 FM sets in a fifty-mile radius, with close to a million potential listeners.

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PASSED AWAY

GIUSEPPE MULÉ, 66, noted Italian composer, died in Rome on Sept. 10. He was especially known for his operas, Dafni and La Monacella della Fontana. After directing the Conservatory in Palermo, from which he was graduated, he in 1925 succeeded to the directorship of the Liceo of Santa Cecilia in Rome following the death of Respighi.

HENRI A. GENDRON, 55, Chicago band conductor, died in that city of heart disease on Sept. 17. He conducted his band in numerous radio broadcasts.

DOUGLAS BEATTIE, 44, a native of California, died in Fresno, Sept. 18. Mr. Beattie studied in Italy, and made his debut at Genoa. He appeared with the San Francisco Opera Association, Chicago Civic Opera, and in 1939 with the Metropolitan. He later left opera and concert work to become manager of a citrus grove in California.

JOHN HOPPER, 47, pianist, Musical Courier's correspondent in Seattle for some years, died of heart disease on Sept. 22. Mr. Hopper was born in Sturgis, N. D., and lived in the Washington city about 20 years. He was a member of the Cornish School faculty for 16 years, and later of the Seattle Pacific College music department. Mr. Hopper served as accompanist for artists in their northwestern tours, and for the Philomel Singers.

EUGENE PLOTNIKOFF, 73, cellist and conductor, died of a heart attack in New York on Sept. 28, while serving as guest conductor of the N. Y. City Amateur Symphony. Mr. Plotnikoff was born in Odessa, studied at the Philharmonic Conservatory of Moscow and for ten years conducted Zimin's Orchestra there. Coming to the U. S., he was a cellist and conductor at the Capitol Theatre, later leading the City Symphony, the New York Festival Orchestra, and an opera series by The Art of Musical Russia, Inc.

DORA MATTHAY KENNEDY, 82, only sister of the late Tobias Matthay and herself a prominent pianist and teacher, died in London on June 20. She was an early pupil of her brother and one of the first exponents of the Matthay principles. During a greater part of her life she taught at the Royal Academy of Music and in the Tobias Matthay Pianoforte School.

PIETRO FROSINI, 66, noted accordionist, died at his home in New York, on Oct. 1. Born in Sicily, Mr. Frosini made the first accordion recording for Victor in 1908, appeared in a command performance for King George V in London in 1911, and was heard on the radio in the U. S.

WASSILY DE BASIL, founder of the Original Ballet Russe de Monte Carlo, died of heart disease at his home in Paris on July 27. Col. De Basil, who fought with the Cossacks under the Czar, organized a ballet which bowed in Geneva in 1920. In 1932 he founded the Monte Carlo group, which later became world famous through its tours, including those of the U. S. Among dancers who appeared in his troupe were Toumanova, Riabouchinska, Baronova, Lichine and Dokoudovsky.

GIUSEPPE AGOSTINI, 90, operatic tenor, died at his home in Abington, Pa., on July 26. Born in Verona, he made his debut at the Costanzi Theatre in Rome when he was 20. In 1896 he toured the U. S., Canada and Mexico with an

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Italian company, and on Nov. 28, 1903, was hastily summoned to replace Caruso in a performance of Rigoletto at the Metropolitan. He also toured with the San Carlo Opera Co. for several seasons. In 1928 he was appointed teacher of singing at Temple University. His widow survives.

SOPHIE TRAUBMANN, 85, American soprano, who appeared in Wagnerian and other roles at the Metropolitan Opera between 1887 and 1897, died at her home in New York on Aug. 16. She was born in this city and studied at the National School of Opera here, later in Europe with Viardot-Garcia and Marchesi, also being coached at Bayreuth by Cosima Wagner. Her debut was with the National Opera Company at the Academy of Music, with which she sang Venus, Sulamith in The Queen of Sheba, and Marguerite. Mme. Traubmann appeared in a number of first American performances at the "Met," including Goetterdaemmerung and Rheingold (Woglinde in both), also in Don Giovanni (Elvira), as Margiana in the first hearing at that house of The Barber of Bagdad.

FELICIA KASZOWSKA, 84, former opera soprano, who sang with the Metropolitan some 60 years ago, died recently at her home in Bielsko, Poland. Mme. Kaszowska's father was a singer; her brother Sigismond served as accompanist to Lilli Lehmann, Nordica, De Reszke and others; and her brother Frederic was a member of the Warsaw Philharmonic. She was heard at the Metropolitan in 1888-90, 1891-2, and 1908-9, singing Aida, Eva, Selika, and Leonora in Trovatore, also many supporting roles in Wagner and other operas. She sang on tour with the Boston Symphony under Nikisch.

LEOPOLD PRINCE, 71, former Municipal Court Justice in New York, an amateur violinist who founded and conducted successfully the City Amateur Symphony Orchestra, died in Hanover, N. H., on Aug. 17. His orchestra gave concert series in the summer in Central Park and in the winter at the American Museum of Natural History.

ISABEL MORSE JONES, 60, for 23 years music critic and editor of the Los Angeles Times, passed away in Rome on Sept. 4, where she had lived since the death of her husband, Dr. Carroll Jones, recently. Their daughter Caroline is a member of the ECA staff in the Italian capital. Mrs. Jones was influential in the formation of the City of Los Angeles' Bureau of Music, and had long been identified with the Hollywood Bowl.

BESSIE STEWART BANNIGAN, piano teacher of Utica, N. Y., died on Aug. 31 at St. Elizabeth's Hospital there.

JULIE COLLEYE, 69, teacher of French diction for many singers, died in a New York hospital on July 5. Miss Colleye was born in Brussels, came to the U. S. in 1904 and spent nearly a quarter century teaching in private schools in the East and Middle West. She was associated with the American Theatre Wing and the New York Singing Teachers Association.

MAE MACKIE, 52, contralto and voice teacher, passed away in New York on July 19. Born in Philadelphia, she studied piano and later voice with Ernestine Schumann Heink and others, sang with the Philadelphia Opera Company, at the Atlantic City Steel Pier, in oratorio and recitals. Miss Mackie taught privately in New York, and at the Thorpe and Barmore Schools.

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NEW BOOKS

Overture and Beginners, a musical autobiography by Eugene Goossens (The British Book Centre, Inc., N. Y., 326 pp., $5) tells the family antecedents of the noted English conductor and composer, his experiences in Europe and the United States up to 1931. This is a book about a musician and his friends that exhibits love of life, of music, and is written with a keen sense of humor. Goossens comes of a family of musicians, and he has met almost "everybody who is and was anybody." These figures range from Debussy, Casals, Melba, Diaghileff, Beecham and Delius to many more recent celebrities, including the fabulous musical gatherings at the studio of Paul and Muriel Draper in England just before World War I. The premieres of Goossens' various works are related, and the tremors of rehearsals discussed, also such historic events as the London premiere of Le Sacre du Printemps, scenes in Cincinnati and in Rochester. There are many shrewd judgments of works and personalities; and one notes the interesting remark that Koussevitzky was accustomed to tell Goossens that "I keep this orchestra warm for you."

The Conductor and His Baton, by Nicolai Malko (Wilhelm Hansen, Copenhagen, 275 pp), provides one of the most detailed and interesting expositions in English of the complex baton art. It uses many diagrams, bulwarks its consideration by passages from various scores, gives the exact gestures and signals to produce various effects, and goes very thoroughly into rhythms, dynamics and coloring. Especially valuable is the consideration of "preparatory beat." There is also an interesting chapter on the evolution of conducting. Mr. Malko notes that "the birth of the modern conductor took place when the concertmaster put his violin aside and began to convey his music interpretations to the orchestra by mere movements of the bow." This is an invaluable book for all who essay the noble science of the podium.

Musical Acoustics, by Dr. Charles A. Culver, Visiting Professor of Physics at Park College (The Blakiston Co., New York, Toronto and Philadelphia, 215 pp., $4.25) appears in an amplified third edition including a good deal of new matter, with especial interest in modern developments in recording; it is one of the best of its kind of textbook, being direct, clear and illustrated with many graphs and photos.

Serbo-Croatian Folk Songs

The late Bela Bartok was commissioned to transcribe and edit the collection of recorded folk melodies in the Milman Parry Collection at Harvard University, and the volume, *Serbo-Croatian Folk Songs* (Columbia University Press, 425 pp., $8.50) is a collection of 75 of these transcribed into musical notation by the eminent Hungarian composer, with extended discussions and analyses. The second part of the book contains the texts, each with an English translation and the original. Dr. Albert B. Lord, who translated the works, also tells fascinating details of the recording expedition, of which he was a member. A rich trove of exotic music, valuable to the collector and as source material.

Music and Dance in New York State (Bureau of Musical Research, N. Y., 428 pp., $6) in its 1952 edition contains among other things essays on various phases of music, biographical material and a Professional Directory index. Sigmund Spaeth is editor-in-chief; William J. Perlman, director and associate editor, and Joseph A. Bollew, assistant editor. There is a tribute to, as well as an essay by, the late Arnold Schoenberg, who headed an "honorary editorial board."

DOWN PUBLISHERS' ROW

New Projects: G. Schirmer, Inc., has announced the resignation of William Schuman as director of publications "in order to gain more time for composition." The post will be taken over by Gustave Schirmer, president of the company, who said the resignation had been accepted with regret. G. Schirmer will continue to be the exclusive publisher of Mr. Schuman's music. . . . George Kleinsinger is writing a musical setting for voice and orchestra based on the late Don Marquis' stories about "archey," the poetic cockroach, and his friend "mehitabel," the amoral alley cat, which have been adapted by Joseph Darion. . . . Somerset Music Press, Inc., a new publishing firm devoted to band music, has been formed by Capt. Thomas F. Darcy, Jr., and Clarence E. Hurrell, Jr., former army bandmasters and brass instrument soloists. . . .

Arthur Shepherd is writing a new score, as yet unnamed, for the Cleveland Orchestra. . . . Roy Harris' Cumberland Concerto will be premiered by the Cincinnati Symphony on Oct. 19; he is the new composer-in-residence at Pennsylvania College for Women. . . . The John Powell Foundation will present the National Symphony Orchestra in Richmond, Nov. 5, in the premiere in that state of Mr. Powell's Virginia Symphony. . . . Celebrating the tercentenary of Norwalk, Conn., the Norwalk Symphony on Sept. 24 introduced Variations on Yankee Doodle, a new work by Quinto Maganini, conductor of this ensemble. . . .

The Baltimore Symphony, under Reginald Stewart, will present the American premiere of a Symphony by the late Herbert Fricker, for some years the conductor of the Toronto Mendelssohn Club. . . . Frederick Piket's Concerto for Orchestra is being introduced by the Indianapolis Symphony, under Fabien Sevitzky, in the opening concert of the season. . . . Ernst Levy will conduct the premiere of his new Chamber Symphony in March at a concert of the University of Chicago. . . .

Awards: Charles Ives has been awarded the third annual Campion Citation by the Campion Society of San Francisco. . . . Peter Mennin has been commissioned to compose a new symphonic work by the Erie Philharmonic Orchestra. . . . The Fund for the Publication of Modern Music has announced that it will give its first award to Stefan Wolpe for his Violin Sonata, premiered by Frances Magnes in 1949; it will be issued by Hargail this winter. . . .

OTHER CHRISTMAS MUSIC

(*Continued from page* 13)

Birthday in Bethlehem, a Christmas story in six songs for narrator and medium voice, scored for piano, orchestra, or organ accompaniment; text by Frank Kingdon; music by Gene Bone and Howard Fenton. (Carl Fischer, Inc., vocal score $2.) Opening with an atmospheric Prelude, based on ancient carol modes with a blend of eastern music forms, this work has a stately introduction, the marked use of pedal-point emphasizing the thematic figures. Between each of the six vocal numbers there is interlude music of transparent beauty, against which is heard the spoken text. The songs are singable, of easy range and while employing cadences of accepted carol style, retain the manner of contemporary composition; they might be of practical service as separate Christmas selections. The cantata, as a whole, is an interesting, well-contrived work suitable for pageants during the holiday season.

Carl Fischer, Inc., announces two other new Christmas publications—The Lambs to the Lambs, by Paul Creston, a 3-part chorus for women's voices, and The Hallelujah Chorus from The Messiah by Handel for mixed voices, being the first printing as a separate choral number from the Coopersmith Edition.

For Women's Voices

The Virgin on the Mountain, 18th Century Silesian Christmas anthem, arr. for SSA by Felix Guenther, English text by Frank Leigh, has a refreshingly buoyant melody, and allows for short *ad lib.* solos by the alto and an added soprano voice. Tyrolean Shepherds' Christmas Carol, anthem arr. for SSA with added soprano solo by Felix Guenther, English text by Frank Leigh, is a gay work beginning with the soprano's invitation, "Come, come, ye shepherds, one and all, Behold this wondrous sight." There is a waltz motive. (H. W. Gray Co., 15 cents each.)

For Us a Child Is Born (Uns ist ein Kind geboren), Christmas cantata by J. S. Bach for SSA with soprano and contralto solos, choruses arr. by Katherine K. Davis and Channing Lefebvre, German and English texts, the latter by Sydney Biden. This is a work to be treasured, opening with a brief overture for piano and organ, and including two fairly exacting florid arias for soprano and contralto. 30 pages. (Galaxy Music Corp., 60 cents.)

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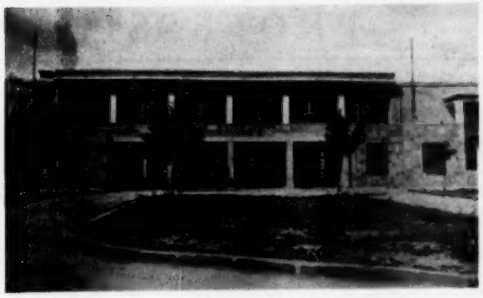

THE STATE CONSERVATORY in Ankara.

Kemal Pasha, better known under the name of Ata Turk, the founder of the New Turkey, was a keen patron of the arts. He opened the door of that country to Western cultural influences, and in particular served as the founder of the State Conservatory of Music. While Kemal Pasha nationalized the economy, he invited many foreign intellectuals and artists to come to Turkey as teachers for his new generation of youth.

Appointed to organize the Conservatory were Paul Hindemith, the eminent composer; Dr. Emil Praetorius, the conductor; and Carl Ebert, noted stage director, now living in California. Hindemith's association was relatively brief, as he left to assume other duties. Ebert was made head of the Opera and Theatre Division, and Dr. Praetorius was the musical director. (Unfortunately the last-named died prematurely and his duties passed to others.) The administration was entrusted to a Turkish civil official.

It is a resident institution for opera, ballet, composition, and all types of instrumentalists. The faculty includes a number of European teachers.

After passing the admittance examination—which stresses rhythmic feeling, a keen ear, and the special talents needed for the particular field—the new student is required to sign a contract. The State undertakes to provide instruction, board, room, clothing, medical care and a small weekly allowance. In return the student agrees that, if successful in completing the course, he or she will serve for ten years as a teacher for the State, being guaranteed a regular salary as a civil employee.

Curriculum Broad

The courses include a complete training in the main branch chosen, instruction in other theoretical and applied musical activities, also a general course similar to our high school training, obligatory for all who have not been graduated from such an institution. The training in voice includes four lectures of thirty minutes each weekly comprising one year of elementary instruction, three years of preparatory work, and three years of final training and operatic schooling.

After the first term of the initial year, a selective examination is held in order to eliminate those who were not found fit. Another test takes place after the fourth year, to discover whether the candidate will be a soloist in opera or concert work, or will be assigned to chorus activities. At the close of each school year a final examination covering all aspects of the training program is held. Ear training is the obligatory second main subject. Whoever does not pass in one main subject and three secondary ones has to repeat the course.

The schoolrooms are separated by soundproof walls, and have upholstered doors, so that no external noises may be heard. Each pupil, besides his lessons, also has a fixed schedule for practice. On each classroom door is the name of the teacher, the numbers of the students, and the time each has to attend lectures or practice.

National Budget Stresses Education

This excellent music school was created by a relatively poor nation, which balances its budget while also maintaining a permanent army reportedly of about one million men. The importance attached by the Turkish Government to educational activities is highlighted by the fact that more than one-quarter of the State's yearly budget is allocated to the Ministry of Education. Though for the members of the nation's House of Representatives, who tend to think in terms of figures, the great expense of the school is a permanently disturbing factor, the President of the State, Ismet Inonu, the successor and spiritual heir of Ata Turk, has been a powerful sponsor of the Conservatory. A cellist himself, he has stressed publicly on many occasions his devotion to the cause of making Turkey more musical.

DR. MAX KLEIN.

Ed. Note.—Dr. Max Klein, voice teacher, was formerly active in Vienna and later a member of the faculty of the Ankara State Conservatory. He is now active in the U. S.

Cleveland Orchestra Opens

CLEVELAND.—George Szell opened his sixth season with the Cleveland Orchestra following a holiday in Europe, presenting Weber's Euryanthe Overture, a suite from Stravinsky's Pulcinella, and Respighi's Fountains of Rome, before an overflowing audience. The second pair featured a stirring performance of Strauss' Ein Heldenleben, items by Berlioz and Haydn.

The Clevelanders will be led by four guests, in addition to Mr. Szell, this season—Leopold Stokowski, Pierre Monteux, Charles Munch, and Eleazar de Carvalho, also by Rudolph Ringwall, associate conductor.

An early season event here was the piano recital by Beryl Rubinstein opening the West Shore Concert Series. The Bernardi Management presented Risë Stevens in a splendid evening of song at the Music Hall. R. W.

TO GIVE PREMIERES . . . Marie Simmelink Kraft, mezzo-soprano, opens the faculty recitals at Cleveland Institute of Music on Oct. 17. On her program are premieres of three songs by Herbert Elwell, Cleveland composer, American Psalm, In A Boat and Tarantella.

Giulia Bardi, Soprano from U. S., Triumphs in Brussels

BRUSSELS.—La Monnaie, the old Belgian Opera House, has the reputation of discovering new talents. So many famous singers, like Melba and John Charles Thomas, made their debut in Brussels. For the first night of the season M. de Thoran, the director, decided to give Lucia with a young and unknown American singer, Giulia Bardi. This is the stage name of a charming Nashville girl, Sylvia Stahlman.

The word "success" wouldn't convey the exact description of the evening. It was a triumph. Twice the show was stopped by endless applause.

The young artist has a delightful personality; she shows good taste in her costumes, and her acting is especially effective. But, above all, she has one of the most wonderful voices the writer has ever heard. The lower register is round and expressive, while in the higher notes she seems to beat Erna Sack by a couple of lengths.

Giulia Bardi studied in New York with Andrea Palestrina, and her teacher, who was in the audience, was warmly congratulated.

From the first act the battle was won. Without the slightest trace of nervousness, Miss Bardi sang her scenes and arias with such beauty of tone, such ease in the difficult cadenzas, such sense of good acting, that even the most severe critics realized that something out of the common was happening. After the Mad Scene, where she thrilled her audience by singing some of the high notes a full octave higher, the public rose to the pitch of excitement seldom witnessed here before.

FRANCES DE BOURGUIGNON.

Ossy Renardy, violinist, is the soloist at the opening concert of the newly formed Westminster College Orchestra in Princeton at the McCarter Theatre on Oct. 17. He will also open the artist's series at the Washington Irving High School on Nov. 3.

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MUSICAL JOTTINGS

The hundredth year since the publication of Old Folks at Home was marked in centenary exercises at the **Stephen Foster** Memorial in White Springs, Fla., on Sept. 30; speakers included **Irving Caesar,** representing ASCAP. . . .

STEPHEN FOSTER

Beethoven's "conversation books," in which he recorded talks with friends during his deafness, are reported to have disappeared from the Prussian State Library. . . . **Kirsten Flagstad** had an ovation when she reappeared in a benefit for the Oslo Philharmonic Society pension fund, her first concert in Norway since before the war. . . . Sung in German by a cast of artists from that country, **Gian-Carlo Menotti's** The Consul was successfully produced at the Berlin Festival under the baton of **Arthur Rother.** . . . The Argentine Government ordered strict enforcement of a law directing all radio stations and amusement places to use music of that country in at least 50 per cent of their programs. . . . **Thomas Schippers** has been added to the music staff and **Rexford Harrower** to the stage directors' division of the N. Y. City Opera Co. . . .

Eugene Ormandy, after the first of three concerts in Copenhagen, was called to the royal suite of **King Frederick** to receive congratulations. . . . The Vienna State Opera will give guest performances at Covent Garden in the fall of 1952. . . . **Jon Leifs,** Icelandic composer, has been granted a visa by the American authorities to make a tour of the United States. . . . The Koschat Museum in Klagenfurt, Austria, dedicated to the composer **Thomas Koschat,** and badly damaged by bombs during the war, has been restored. . . . **Kurt Woess,** Viennese conductor, has been appointed leader of the Nippon Philharmonic Orchestra in Tokyo. . . .

To celebrate the 30th anniversary of the Burgenland's entry into the Austrian Republic, the Vienna Philharmonic Orchestra gave a concert at the Esterhazy Palace, where **Joseph Haydn** was long director of music. . . . **Lukas Foss** is returning from Italy to play the solo part in his new Piano Concerto with the Boston Symphony. . . . Wien Tanzt, a musical film about **Johann Strauss Sr.,** in which the role of that composer is played by **Adolf Wallbrook,** was premiered in Vienna. . . . Esco Foundation for Palestine, Inc., founded by **Mr.** and **Mrs. Frank Cohen,** announced a grant to the Hebrew University in Jerusalem for recording secular and sacred music in Israel by **Dr. Johanna Spector,** musicologist. . . .

Paul Hindemith is to conduct his new symphony, Harmonie der Welt, in Vienna next March. . . . In Austria, a **Romain Rolland** Archive is being organized and collecting the letters of that writer and musician. . . . The Darmstadt Opera will present a double bill of operas by **Ernst Krenek,** Dunkle Wasser (Dark Waters) and Trau, Schau, Wem? . . . **Geoffrey O'Hara** reports that Oklahoma Baptist University board of trustees some time ago, faced with choice between a successful football team or choir, decided on the latter. . . . AFM musicians playing in legitimate theatres won a pay rise of 10 per cent. . . . A new **Rodgers** and **Hammerstein** concert company of 50, opened a tour on Oct. 8, under management of **James Davidson;** soloists are **Leigh Allen, Earl William, Carol Jones, Andrew Gainey,** with chorus and orchestra under **Crane Calder.** . . .

During a recent opera series in San Salvador, the opera house caught fire and burnt down, but the company escaped harm. . . . The Koussevitzky Foundation will continue to commission new works, make grants to composers, and provide scholarships for music study, on an international scale, it was stated by **Mrs. Serge Koussevitzky,** widow of the conductor. . . . **Theo Baylé,** Dutch baritone, arrived in this country too late for rehearsals to appear in the opening night Manon of the N. Y. City Opera Co., but bowed later. . . . The premiere of **Ben Weber's** String Quartet, op. 35, was given at the Locust Valley Festival by the New Music String Quartet. . . . **Karin Branzell** has been named voice instructor at Adelphi College, Garden City, L. I. . . . **Verdi's** Nabucco is included in the repertoire of the Philadelphia Civic Grand Opera this season. . . .

Stravinsky is reported to have received approximately $25,000 for the premiere rights and his conducting services at the recent first hearing of his opera, The Rake's Progress. . . . **Everett Helm's** Violin Sonata was played by **Maurice Wilk** in its European premiere in Berlin on Sept. 28. . . . Because **Richard Ahne,** a Viennese critic, wrote a scathing review about a performance of Rigoletto by the Graz Opera, the 48 members of the cast went to court to sue for libel. . . .

Mayor Impellitteri of New York, during his recent visit to Italy, paid a call at the **Verdi** Home for Musicians in Milan, and his wife received a bouquet and a kiss from **Bianca Munari,** soprano, 82. . . .

S. Hurok is negotiating to present the Glyndebourne Opera for an American tour in 1952-3, with a repertoire of **Mozart** and **Verdi** works. . . . **Robert Bernauer,** American tenor, has been given a year's contract by the Berlin Municipal Opera. . . . **Ellen Repp,** former contralto, now a dramatic soprano, is on the roster of the Bielefeld Opera. . . . **Orazio Frugoni** and **Walter Hendl** will perform a rare Two-piano Concerto composed by **Mendelssohn** as a youth, the MS. of which was located by the former pianist; hearing to take place in Dallas, Tex., March 8, and at Baylor University, March 10. . . .

Eugen Erdely, violinist of the Cleveland Orchestra, and **Beatrice Eppinelle,** of Chicago, pianist, were married in N. Y. . . . The **Quartetto Italiano** is making its Manhattan debut at New Friends of Music opening concert Nov. 4. . . . **Ruby Yoshino,** American-Japanese soprano, gave a tea in honor of **Mme. Michiko Sunahara,** prima donna of the Fujiwara Opera Company of Japan, during the latter's stop-over in N. Y., en route to Paris. . . . **Ray Middleton,** tenor, wedded **Caroline Maye** in N. Y. . . .

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Cowell at Peabody; New Degree Offered

BALTIMORE. — Henry Cowell, American contemporary composer, is now a member of the faculty of the Peabody Conservatory of Music, succeeding Nicholas Nabokov, who has been chosen a director of the Ford Foundation in New York and director of the House of Russian Culture, a refuge for Russian expatriots. Mr. Cowell will lecture at Peabody on music literature, form and analysis, history and contemporary music; teach composition and related subjects, including advanced solfege. He and his wife, the former Sidney Hawkins Robertson, an expert on folk music, will reside in Baltimore.

Peabody Conservatory offers this year a Master of Music degree in music education, a degree available in vocal and instrumental school music. Mary Hunter is head of the vocal school music department, and William A. Taylor of the instrumental division.

Cleveland Institute Reopens

CLEVELAND. — The Cleveland Institute of Music opened its fall term on Sept. 17 with the largest registration in its history, over 1,000 being enrolled. An especial increase was noted in the number of piano students.

Beryl Rubinstein, director of the Institute, pianist and composer, has completed a choral work for children based on the story of the Pied Piper of Hamlin. During the summer, the Cleveland Orchestra, at one of its pop concerts, programmed Composer's Holiday, a composition by Ronald Howard, a student at the Institute.

New faculty members this fall include Jean Gans in the piano department.

Minneapolis College Additions

MINNEAPOLIS. — Eleven new members have been added to the Minneapolis College of Music faculty: Herman Herz, who will conduct classes in opera, conducting and orchestration; Brenda Ueland, in charge of the classes in creative writing and journalism; Paul Binstock, member of the Minneapolis Symphony, teacher of French horn; Bernard Adelstein, trumpet soloist with the Minneapolis Symphony. In the modern department, newcomers are Stanley Palm, bass viol, and Jack Nowicki, pianist. Donald Durand will teach baton twirling; Helen Fjerstad, piano; Irma Ray Schroeder, dramatics; James Traver, voice; and Agnes Overseth, voice.

Boston U. Plans Unique Course

A course at Boston University believed to be unique is that based on the Christian Science Hymnal, given by Dr. Paul Giuliana. Dr. Giuliana, who, in spite of having lost his sight, continued study and won a Bachelor of Music degree at the New England Conservatory of Music, Master of Arts from Harvard, and his Doctorate in Sacred Music from Union Theological Seminary, is also the author of a book on the Magnificat.

Houston University Series

The University of Houston (Tex.) will offer a special series of Houston Symphony concerts this season in the Cullen Theater, and the Columbia Lecture Series presents there the Jose Limon Dance Company on Oct. 26; Nov. 19, the Salzburg Marionette Theater; Nov. 27, Nelson Eddy, baritone; March 14, Eleanor Steber, soprano. Olin Downes of the New York Times will lecture on Ideas Behind Music, with Leonard Eisner, pianist.

AT KA-RIN-O-KE, summer home of Clarence Adler, near Lake Placid, N. Y. A group travel in the two-piano truck to a cocktail party given by Dr. and Mrs. Artur Rodzinski. L. to r., Elsa and Clarence Adler, Murray Dranoff and one of his twin daughters, Carolyn, Dr. Rodzinski, Loretta Dranoff and the other twin, Stephanie, and Leopold Godowsky. Mr. and Mrs. Dranoff, two-piano team, prepared their new program with their teacher, Dr. Adler.

Mildred Waldman on Hunter Staff

Mildred Waldman, pianist, who has joined the Hunter College faculty this fall, made her professional debut in Chicago at the age of ten. After a career as a child prodigy, Miss Waldman came to New York, where she won six successive fellowships in piano at the Juilliard Grade School of Music under Ernest Hutcheson. She has concertized extensively in the United States and Europe. Some of her recent appearances include recitals in Town Hall; soloist with the Chicago Symphony and with L'Orchestre de la Societe des Concerts du Conservatoire in Paris; and recitals at the American Embassy in Paris and in London.

Miss Waldman has been a member of the piano faculties of the Chicago College of Music, the Juilliard School, MacMurray College and Vassar College. Besides her work at Hunter, she continues to teach private students at her New York studio.

Bernice Frost in Savannah

SAVANNAH, GA. — Bernice Frost gave piano lectures here for the third year, sponsored by the Savannah Piano Teachers Club, drawing a large attendance from as far away as Texas. Helen Alfred of Savannah, an artist-pupil of Miss Frost, was presented in recital by the club. An evening for parents at which Miss Frost gave a talk and answered questions in open forum had record attendance. In January Miss Frost will return again for another series of private lessons and conferences.

Constance Wardle in Double Role

Constance Wardle, teacher of singing, now limits her teaching time to two days a week, since she has developed a service for concert artists. Miss Wardle is personal representative for Helen Masloff, soprano; Darrell Peter, pianist-lecturer; Charles Latterner, tenor; Mary Gale Hafford, violinist; William Masselos, pianist; and for the out-of-New York engagements of Carol Longone Operalogues. During the booking season, Miss Wardle travels in the East as booking representative for Concert Management Bernard La Berge.

Ernst Fischer's Master Class

Ernst Fischer, musical director of the International Music Lovers Guild, will conduct a new master class in his Carnegie Hall studios for advanced singers who wish to learn acting for the opera stage. Mr. Fischer, former leading baritone of the Vienna Royal and State Operas, also has sung with the Metropolitan Opera, was a member of La Scala, Milan, under Toscanini, appeared in Paris at the Opéra-Comique, in Spain and elsewhere. Mr. Fischer has taken more than 120 opera roles and was active also as a stage manager.

Mannes School Children's Courses

The Mannes Music School has inaugurated musical play classes for children between the ages of three through seven years; the purpose is to achieve learning readiness for future study of complex instruments and voice training. These classes began for the fall term, but children may be admitted later by special arrangement.

Bohuslav Martinu's one-act opera, Comedy on the Bridge, after its premiere in May at Hunter Playhouse by the Opera Workshop of the Mannes Music School, was presented by the same group on Aug. 25 and 26 at the White Barn Theater, Westport, Conn.

Chamber Arts Society Formed

The Chamber Arts Society, newly organized group, resident on the campus of the Catholic University of America, Washington, D. C., presents performers drawn, in part, from the university's faculty and also from musicians of the city. Emerson Meyers, pianist and teacher, is director, and the Catholic University String Quartet is the nucleus of the society.

Lighthouse Music School Resumes

The Lighthouse Music School of the New York Association for the Blind, Charles J. Beetz, director, has opened with an enrollment of 160 students, from five to sixty-five years of age. The school was 22 years old in June.

Thebom Foundation Offer

Applications for the annual award for singers of $1,500 for study over a two-year period offered by the Blanche Thebom Scholarship Foundation must be received by Nov. 1, 1951. Inquiries should be addressed to the foundation, Suite 300, 711 Fifth Ave., New York, N. Y.

THE BRITT CELLO ENSEMBLE

Cello Ensemble Formed

AUSTIN, TEX.—The formation of the Britt Cello Ensemble, founded by Horace Britt, has been announced by the College of Fine Arts of the University of Texas. The group, whose members are Mr. Britt, Phyllis Young, Martha Lee Baxter and Merle Clayton, will give its first concert on Nov. 11 during the 10th annual Fine Arts Festival of the College of Fine Arts.

Louise Jenkins Students Heard

Voice students of Louise Jenkins have entered a busy season. Sylvia Ross was one of the winners of Ted Mack's TV program, and two days later was presented on his radio show (national hookup), winning second place. Madeline Moore was soloist of the banquet of Equitable Life Assurance Company held at the Waldorf-Astoria. Mildred Davis has been re-engaged as soprano soloist of St. Paul's Lutheran Church, Brooklyn. The choir of Church of the Epiphany has engaged Jean Sagehorn. Marguerite Corriveau was soloist for the benefit concert of St. Anselm's Church in the Bronx.

Lehmann's Classes

Lotte Lehmann is giving two classes this fall at the Music Academy of the West in Santa Barbara. That in Concert Repertoire will be devoted to the interpretation of songs in Italian, French, English and German; another on Operatic Roles will review scenes from a wide range of operas in which two or more singers can be used so as to give young people the opportunity to act and sing together.

Concert Auditions Announced

The International Music Lovers Guild is now holding auditions for their 1951-1952 series of monthly programs at Carnegie Recital and Carl Fischer Halls. Singers and instrumentalists are invited.

The Guild's director, Ernst Fischer, is also announcing the opening of a new master class studio in Carnegie Hall for young artists in need of operatic stage acting experience.

Samaroff Foundation Awards

Two grants-in-aid have been awarded by the Olga Samaroff Foundation, Inc., to two young pianists—Robert Vokes, of Plainfield, N. J., and Jack Maxim of Philadelphia. Mr. Vokes is a student at the Juilliard School of Music, and Mr. Maxim, at the Philadelphia Academy of Music.

TEACHING BRIEFS

Jascha Veissi, violist, has been appointed head of the chamber music department of The Music Academy of the West, Santa Barbara, Calif., which for the first time this year will operate on a year-round schedule. Mr. Veissi will also tour with Adolph Baller, pianist, as a viola sonata team.

Alfredo Valenti is the new director of the Opera Workshop of Adelphi College, Garden City, N. Y., and Karen Branzell has been appointed voice instructor in the music department.

The western division of the Music Teachers National Association held its first biennial convention in Portland, Ore., at the Multnomah Hotel in August. Mrs. Dixie Yost of Phoenix, Ariz., was elected president of the western division, and Mrs. Ruth Arcany of Portland, president of the Oregon Music Teachers Association.

Ralph Magelssen, baritone, has been appointed instructor in voice at Finch Junior College, New York, according to Dr. Roland R. De Marco, president.

Gladys Dunkelberger, a member of the music faculty at the State Teachers College, Indiana, Pa., has been granted an award under the Fulbright Act to teach in Austria during the 1951-52 academic year.

Vladimir Golschmann, conductor of the St. Louis Symphony, will offer a special course in conducting at Washington University, St. Louis, this season. William Schatzkamer, pianist, has been appointed assistant professor to the department of music there, and will also appear in concerts arranged by the university in addition to his regular concert schedule.

La Puma Opera Workshop opened its season on Sept. 9 with a performance of Carmen at the Community Center Auditorium. On Sept. 28, Aida was given at the Central YMCA Auditorium in Brooklyn, and the following night, Faust, at the Yugoslav-American Auditorium, New York. Othello is announced for Oct. 12, and Amico Fritz and Cavalleria Rusticana for Oct. 14 at the Community Center.

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